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## GSCA Conference Coverage, Part 2

Our coverage of the *Giant Screen Cinema Association's* annual conference in Austin in September, begun in the last issue, concludes.

### Panel discussions

#### Behind the Curtain

Derek Threinen of D3D Cinema hosted a session with the makers of two 2011 giant-screen films – *Born to be Wild* and *The Last Reef* – both of which were shot with a mix of 15/70 and digital cameras, and both of which had digital intermediates.

Representing the Imax/Warner Bros. co-production, *Born to be Wild*, were director David Lickley, producer/scriptwriter Drew Fellman, line producer Diane Roberts, and director of photography David Douglas.

Fellman explained that the team had originally considered including orphan giant otters, along with elephants and orangutans, but there wasn't time to really focus on three different programs, and telling the same basic story three times would have been "boring." Roberts added

that it would have been more complicated and expensive to add a South American location to the shooting in Borneo and Kenya.

Roberts and Douglas (her husband) said that this was the first time the prototype IMAX digital 3D camera system (based on the Phantom 65 digital cameras by Vision Research, Inc.) had been used in the field, and that they had expected it to break down in the heat and humidity of Borneo. But it was quite reliable, and after the camera head for the IMAX Solido 3D film camera failed on the first day, they ended up shooting more with the digital camera while waiting for repairs to the head. When shooting was complete, they had captured about five hours of footage on film and 20 hours digitally. Although they had expected only 10% of the finished film to be digital, in the end it was about half digital and half film.

Douglas explained that although they had planned to use the film camera for wide vistas and the digital camera for closeups and animal behaviors, which might have been disrupted by the noisy film camera, they were able to switch those roles on occasion. However, the smaller and lighter digital rig was better for getting high in the trees and it allowed for longer stretches of shooting animal behaviors than the three-minutes loads of the Solido camera. Lickley explained, "With the film camera you push 'start' and then three minutes later you're done. With [the digital] camera, it has a buffer mode that allows you to push 'stop,' and you get the last 45 seconds. So getting animal behavior, it's a massive advantage."

In several scenes they used both cameras, and intercut between them in the film. Roberts and Douglas said that to match

the 4K images of the digital to the 15/70 film footage in the digital intermediate, the digital material was enhanced with the IMAX DMR process, and the film negatives were scanned at 5.6K resolution. They tried scans at 8K, Roberts said, but "the digital couldn't go there," so the resolution of the film images was "dumbed down" to match.

On the subject of the score, Fellman said that he had been a major fan of composer and Devo founder Mark Mothersbaugh, and particularly liked his score for the film *The Royal Tenenbaums*. He chose Mothersbaugh because he felt that *Born to be Wild* also featured characters who live in their own separate worlds, and had a similar mood that combined elements of sadness and comedy.

Luke Cresswell and Steve McNicholas, the writers, directors, editors, and composers of *The Last Reef* (and founders of STOMP!), started out by saying that they used the IMAX digital rig to shoot for their next film, *Great White Shark*, in South Africa, right after the *Born to be Wild* crew had finished with it in Borneo.

On their previous film, *Wild Ocean*, they had used 15/70 cameras for topside shooting and HD cameras for underwater, but got some criticism for the lower quality of the digital footage. They recognized that although wide shots and grand vistas require high resolution of the large film frame, digital formats can capture close-up

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*Mission: Impossible: Ghost Protocol*  
*The Adventures of Tintin*  
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## Open Letter from Christian Scheidegger

Last week I attended the Swiss premiere of *Art of Flight*, a state-of-the-art film about extreme snowboarding with some of the most talented and experienced snowboarders of the world in spectacular landscapes and impressive and innovative photography. The theater at the **Swiss Museum of Transport** was packed; the digital experience on the giant screen — the biggest screen in Switzerland — impressed everybody with its amazing pictures, music, and breathtaking rides. Tickets for this and a couple of follow-up shows sold out very quickly.

Two years ago we started presenting opera and ballet live in HD on our giant screen. Tickets for shows from the **Metropolitan Opera** sold out immediately, with more than half of the seats sold as subscriptions for all 11 transmissions.

You can hardly imagine offerings more diverse than snowboarding films and operas, but these new options are interesting business opportunities for our theater that create an additional stream of revenue.

Unfortunately, I cannot report the same degree of success for most of the traditional 45-minute documentaries we have released over the last few years. Some of them have done well, but we can't reach the numbers we had ten years ago, even with enhanced marketing campaigns and augmented sales promotions.

At the **Giant Screen Cinema Association** conference in Austin, TX, this September, **Imax Corporation** and **MacGillivray Freeman Films** announced after a closed meeting a deal for collaboration in film production and distribution. While not many details of this joint venture were revealed, a huge discussion amongst theaters, producers, and distributors about the impact on the GS industry was set off by the announcement from two of the biggest players of the industry. The subsequent press release from Imax and MacGillivray did not disclose any new details.

Many theaters were asking themselves what this meant for them as film buyers. Was this a move by Imax to tell them to wait for Imax's propri-

etary digital system or else they would be excluded from the access to the Imax and MFF library? Was this a move by **Greg MacGillivray** to secure his life's work? Would theaters still get film prints from Imax and MacGillivray? What would this mean for the whole library of films of both companies? Would the distribution departments at MFF and Imax be merged, laying off some of the most committed people in the industry?

Based on the list of films published by the GSCA, 416 GS films have been produced and distributed, including titles not exclusively produced for the giant screen. Out of those 86 (20%) have been produced and/or distributed by Imax Corporation, while MacGillivray Freeman Films has contributed 45 films (11%) to the GS film library so far.

A look at the last three years reveals that in 2011 six new films were released specifically for the giant screen. Imax produced one; MFF released none. In 2010, Imax and MFF each released one out of nine new GS documentaries. Likewise, in 2009 each released one new film, out of a total of four. The fear of some theater operators that Imax and MFF could dominate the market doesn't seem that evident.

What is of greater concern is that Imax will maintain its proprietary system with the next digital system and thus play the gatekeeper for what will be available on IMAX screens and what will not.

This has been a good model as long as Imax kept the gate open all for productions originally produced for the giant screen. It was a closed circle with a clear positioning of the product that was available. It got less convincing when Imax started to release 35mm Hollywood movies blown up to 70mm, thus allowing content that was not originally produced for the giant screen. Suddenly the congruency of technology, content, and the actual experience got blurry. All around the world GS theater operators had to decide whether they would follow and "eat the meal" Imax had prepared for them. Given the diverse situations in

every market, this was, and still is, quite a challenge for many theaters.

Over the last few years, the whole cinema industry has been shaken by the transition to digital. This process took a bit longer to reach the GS industry, but it looks as if it has arrived much earlier than many expected. In our case, the digital formats based on the open DCI standard allow us as theater operators to exercise our entrepreneurial responsibility to create convincing programming with compelling product on the giant screen. I think the GS industry is no longer a supply dominated industry and is now — like the rest of the cinema industry — in a phase dominated by consumer demand.

Today, as a theater operator you have to be flexible and innovative if you want to survive and thrive. With the arrival of digital 3D and other changes in the leisure world, the old recipes of film production and theater operations no longer work in many markets. In a time in which the majority of traditional cinemas have opted for digital and 3D, GS theaters have to adapt to a new situation: 3D is no longer a unique selling point, but the sheer size of the screen is now and probably will continue to be one, even moreso for domes.

In this light, I hope that both Imax and MacGillivray see the signs of the time and accept their responsibility to support innovation in the industry, without compromising its core values and without restricting, dictating, or excluding product to the community of theater operators. GS exhibitors are experienced businesspeople who are no longer willing to accept business decisions taken by someone very far away (not just geographically) from their market.

It is essential for the stability of the GS industry that more information be released about the details, conditions, and consequences of the MFF/Imax deal.

*Christian Scheidegger is head of the Filmtheatre at the Swiss Transport Museum in Lucerne and president of Euromax, the European giant-screen industry association.*

# The Making of *Dinosaur Passage to Pangaea*

by Nathan Smith

The lights come up. I have just experienced the first test screening of my latest giant-screen film, *Dinosaur Passage to Pangaea*. The theater is bustling with mothers calming squirming children, teenagers firing up their iPods, and schoolteachers and adults filling out surveys.

My distributor, **Richard James of Cinema Group**, is brooding in his seat. Acid is coursing through my stomach. This can't be good.

Suddenly Richard turns to the audience and asks a question which would make every director cringe: "Tell me what you liked and didn't like." The theater goes silent. I wait for the bomb to drop.

Three years ago I completed my last film, *The Light Before Christmas*, and began brainstorming my next project. I knew I wanted to tackle a subject never done before in the giant-screen industry; something that would also work well in stop-motion animation.

Stop-motion has always been a daring medium. Every speck of image is handcrafted, from the detailed sets to the elaborately dressed characters. Production begins with sketches of each character. Once the sketches are approved, work begins on the skeleton, or armature. Engineering in miniature, these armatures are stainless steel ball-and-socket skeletons, able to hold any position. A clay sculpture is created of the body and a mold is made. The armature is placed within the mold and a foaming agent is poured inside. Once it is cured, an elaborate costume is sewn around the foam body. Animation is accomplished by moving the puppet bit by bit and taking a picture. Twenty-four takes later, one second is finished. Add all of those thousands of pictures together and you not only get a finished film, but also a mountain of time, sweat, and a few tears.

Each set is designed and built around how the characters interact with their envi-

ronment within the story. We pride ourselves on building everything by hand, from five-foot-tall mountains to the tiny wooden rivets on a tiki hut.

## Origins

I grew up watching *Rudolf The Red-Nosed Reindeer*, *Gumby*, and *Wallace and Gromit*. I was naturally drawn to stop-motion. After six years of jumping between animated projects, I began **Tandem Motion Picture Studio** in 2005, a production company

such an approach would put the vast majority of audience members to sleep. I needed a fresh angle. A hook.

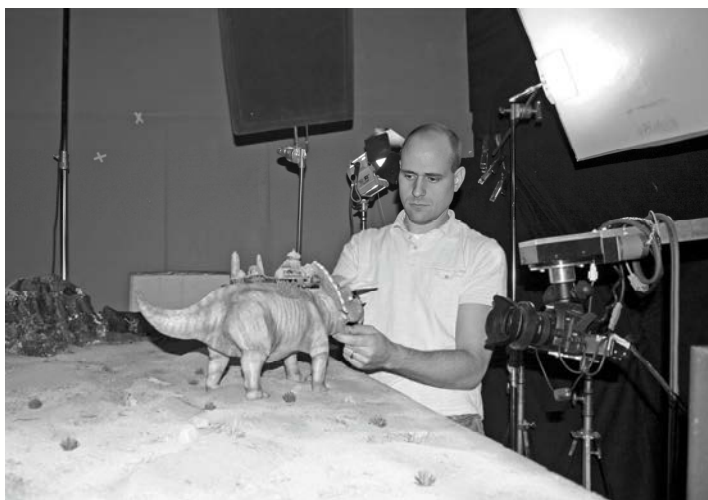
Thus the idea of dinosaurs with villages on their backs was born. This would become the vehicle that would deliver the educational elements of the film in an imaginative, interesting way. I quickly found that people were instantly drawn to this concept. Children wanted to live there. It is everyone's fantasy to ride a dinosaur.

I spent the next year writing. We decided to place the story 180 million years in the past, during the time of the super-continental break up of Pangaea, one of the greatest geological events in history.

With script in hand, time was right to find funding. This was 2009. Right in the middle of the financial meltdown. I do not know how many investors and sponsors reviewed the solid numbers, believed in the merits of the project, saw it as a viable investment, and then said "If you had come to me last year I would have done

this." I looked everywhere for ten solid months. My own personal financial situation went from bad to worse. I knew getting another job would mean the end of this entire venture, something my partners and I could not do. We had invested so much time, effort, and resources already. We had no "Plan B," no other options. Our fate was tied to the film.

I decided to take matters into my own  
(see *PANGAEA* on page 15)



The author on the set of *Dinosaur Passage to Pangaea*.

specializing in stop-motion animation. Since its inception, my crew and I have created three features, including a Halloween film which aired on Cartoon Network, numerous shorts, along with a piece based on the Mutts comic strip, and animation for Nickelodeon's hit show, *Yogabba Gabba*. I have been very fortunate to work with talented people. Patient people.

As story ideas for *Dinosaur Passage To Pangaea* began to percolate, I decided to seek advice from Richard James about subject matter. Richard is a terrific sounding board. He'll tell you instantly if an idea will fly or flop. With Richard's input, the story line slowly began to materialize. We realized the subject of geology had never really been explored on the giant screen. I quickly realized however, that while a bunch of talking geologists would be interesting for a certain demographic,

## No November issue

For logistical and scheduling reasons, this issue was delayed from its original publishing date in November, and has therefore been renamed the December issue. Naturally, all subscriptions have been updated to make up for the "missed" issue. We apologize for the inconvenience and appreciate your consideration.



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# THE BIZ

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## DEALS

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### Imax deals in Asia, UK

Imax Corporation has signed theater deals with exhibitors in China, Indonesia, and the United Kingdom.

In China, the company signed an agreement with **Orange Sky Golden Harvest Cinemas Co. Ltd.** for four new IMAX digital systems to be installed by the end of 2014. The first will be installed in Tianjin this month, the second in Guangdong in September 2013, and the remaining two by the end of the following year at locations to be determined. OSGH operates 371 screens in 48 theaters in China, Hong Kong, Taiwan, and Singapore.

**Cinema 21**, the largest theater chain in Indonesia, will install two IMAX digital systems in Jakarta, the first to open in May 2012 and the second to be installed by 2013. They will be the first commercial IMAX screens in the country, and the first IMAX theaters built there since the **Keong Emas IMAX Theatre** opened in 1984. Located in a cultural park in East Jakarta, the GT-based 2D theater features a 71x96-foot (22x29-meter) screen, and seats 930, the world record for an IMAX theater.

UK-based **Cineworld Group PLC** will install three digital IMAX theater systems in existing multiplex theaters in Edinburgh, Sheffield, and Nottingham. Each will be the first IMAX theater in its respective city. The Edinburgh site will open in December, with the remaining two expected in early 2012. Cineworld operates 79 theaters in the UK and Ireland.

### Hastings drops 8/70 for digital

The **Hastings Museum** in Hastings, NE, has replaced its nine-year-old MEGAsystems 8/70 film projector with a DCI-compliant **NEC 4K** digital projector equipped with **RealD's** XLW 3D system. Originally opened in 1994 with an IMAX GT system, the 211-seat theater switched to 8/70 in 2002 and is the only venue in the world to have gone from IMAX 15/70 to 8/70 to digital. The new system was installed by **Strong Technical Services** of Omaha, NE.

The theater closed on Oct. 3 for the digital conversion, which included installing new carpeting and hanging a new silver sheet on the existing 52x65-foot (16x20-meter) screen frame. Although the screen still has a 1.33 aspect ratio, the image from the digital projector has the widescreen 1.9 ratio, and fills the width of the screen, leaving the bottom ten feet and the top six feet blank. The sound system was not changed.

According to museum director **Rebecca Matticks**, the total cost of the conversion was "just under \$200,000."

The theater reopened on Oct. 27 with **National Geographic's** *Flying Monsters 3D* and **nWave Pictures' African Adventure 3D**. Second-run Hollywood features are being screened on weekend evenings, and RealD LIVE will enable the museum to show live 3D events from around the world.

The Hastings Museum was founded in 1927 and is the largest municipal museum between Chicago and Denver. In addition to the theater, the museum features a 24-foot planetarium dome with a Konica Minolta planetarium instrument and a fulldome system.

### Putnam Museum going digital

The **Putnam Museum** in Davenport, IA, has received a \$25,000 grant from a local government to help it convert its ten-year-old IMAX theater to digital projection. An article in the Quad Cities Times quoted museum director **Kim Findlay** as saying of the conversion, "we have to do it right away," adding that the change will save the museum about \$100,000 a year in operational costs. Findlay declined to provide *LF Examiner* with additional details, pending an official announcement on the museum's plans to be released in mid-December. The next issue of *LFX* will follow up on this story.

March 16, 2012, will be the 10<sup>th</sup> anniversary of the opening of the museum's 270-seat IMAX SR theater.

### Wildlife Experience goes digital

The **Extreme Screen Theater** at the **Wildlife Experience** in Parker, CO, near Denver, has removed its nine-year-old **Iwerks** 8/70 film projector and replaced it with a 4K 3D digital system consisting of two **NEC 4K** projectors with a **RealD XLW 3D** system. The installation, which was handled by **Strong Technical Services** and took about a week, included placing a new silver sheet on the existing 45x60-foot (14x18-meter) screen frame. The sound system in the 300-seat auditorium was not affected.

According to a press release from RealD, the system is capable of "delivering up to 12 foot-Lamberts of brightness, approximately three times the brightness of most commercial multiplexes."

### Detroit Science Ctr. remains closed

The **Detroit Science Center** has not reopened since closing in late September, as officials continue to try to raise about \$5 million from corporations, foundations, and individual donors. After the closure, the museum's board set several tentative reopening dates, but each passed without any further news. The museum did open for one night on Dec. 3 for Detroit's Noel Night, thanks to a \$5,000 grant from the non-profit association of merchants that puts on the winter festival.

As we reported previously (see *The Biz*, October 2011), after the former president was forced out in August, the science center's board discovered serious cash flow and debt problems that forced its closure, nominally for a limited time. The center has a debt of about \$7 million, including its \$4.8 million mortgage, which is in default.

### Ex-IMAX becomes Cinemark XD

On Dec. 16, the former site of the **Cannery Row IMAX Theatre**, which operated from April 2008 to November 2010, will reopen as a **Cinemark XD** house. The IMAX MPX film projector has been replaced with a **Barco** digital system project-

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# THE BIZ

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## PERSONNEL

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ing **RealD 3D** onto the 36x65-foot (11x20-meter) screen. The IMAX sound system has been replaced with JBL audio. The 290-seat house, one of only two single-screen theaters Cinemark operates, will be overseen by the manager of a Cinemark 13-plex about three miles away.

XD is Cinemark's in-house premium digital cinema brand, featuring larger screens, plush seating, and custom JBL sound systems, and is now in place in more than 50 of the chain's locations in 16 states.

After the Cannery Row IMAX theater closed late last year, its developer, **Bella Cinema**, sued **Imax Corporation** for fraud and breach of contract. Bella voluntarily dismissed the suit in March, and at press time had not responded to *LF Examiner's* request for additional details.

### Atkins, Moss leave Imax

Chief operating officer **Gary Moss** and senior VP and general manager **Geoff Atkins** left **Imax Corporation** in September, Moss to become an independent consultant, and Atkins to become chief marketing and strategy officer at American Solar Direct.

Moss joined Imax as COO in 2009, after helping to found Live Nation Artists and working there for four years. At Imax he was responsible for global operations, strategic planning, and corporate development. He was lead business negotiator for the recently announced laser patent deal with **Eastman Kodak** (see *The Biz*, October 2011). Upon his departure, the COO position was abolished. According to *Deadline Hollywood*, "an Imax insider says that the company believes it doesn't need a COO any more," having recently "bulked up its management ranks" with a new chief marketing officer, SVP for human resources, heads of strategy and business development, and a CEO for Imax China.

Atkins had been with Imax for 16 years, where he developed the company's sales strategy, including making the largest theater deals in Imax's history, and introduc-

ing the digital projection system in 2007. At American Solar Direct he will be "responsible for...brand and communication strategies, as well as the expansion of its geographic territory and customer base," according to a press release. ASD is based in Santa Monica, CA.

### Bridgford retires from VASC

**Todd Bridgford**, executive director and CEO of the **Virginia Air and Space Center**, retired in October after 20 years at the Hampton, VA, museum. Bridgford started with VASC in 1991 as finance manager, after 20 years in the private sector. He was promoted to director of finance and operations in 1992 and made executive director and CEO in 2001. During his time as its head, the museum raised more than \$18 million in two capital campaigns and opened two major galleries: Adventures in Flight in 2003 and Space Quest in 2007.

The museum's board of directors has appointed **Brian DeProfio**, special projects manager for the city of Hampton, as interim director while a permanent replacement is sought.

### Darrow joins Dolby Labs

**Doug Darrow** has been made senior vice president of the cinema division of **Dolby Laboratories**. He comes to Dolby from **Laser Light Engines**, a New Hampshire-based developer of laser-powered light sources for digital projection, where he served as president and CEO for two years. Before that, he was with **Texas Instruments** for 24 years, where he oversaw the development and marketing of the DLP



Todd Bridgford



Doug Darrow

Cinema systems which have become the heart of most digital projectors.

In the new position, he will be based at Dolby's San Francisco headquarters and report to **Ramzi Haidamus**, executive vice president of sales and marketing.

Darrow is a graduate of the University of Rochester and received an MBA degree from the University of Dallas.

### Global hires Isaacs and Pushka

UK-based **Global Immersion** has hired **Paul Isaacs** and **Steve Pushka** as head of operations and business development manager for the Americas, respectively. According to chief executive **Martin Howe**, in a press release, Isaacs will "assist with the alignment of our business goals and our aim of providing an ever-improved service to our clients." Isaacs has 35 years of experience in engineering, program management, and leadership, coming to Global Immersion from **Rockwell Collins Simulation & Training Solutions**. Before that he worked at **Evans & Sutherland**.

Pushka will support the company's "strategic focus on, and commitment to, the international planetarium and dome theater market." He was most recently with Evans & Sutherland, where he worked for 13 years, most recently as sales account manager.

### Vescolani is CEO of St. Louis SC

**Bert Vescolani** has been named president and CEO of the **St. Louis Science Center**, following a ten-month nationwide search to replace **Doug King**, who left the position in December 2010. For the past six years, Vescolani has been director of the **John Ball Zoological Gardens** in Grand Rapids, MI. Before that he was senior vice president at the **Shedd Aquarium** in Chicago from 1991 to 2005.



Bert Vescolani

## 360 Attend GSCA Conference in Austin in September



Born to be Wild crew members Drew Fellman, Di Roberts, David Lickley, and David Douglas.

(from GSCA on page 1)

and macro subjects acceptably for the giant screen. So they asked cinematographer **D.J. Roller** to build an underwater housing for a beam-splitter rig that would let them shoot tiny aquatic creatures like coral and nudibranchs.

McNicholas pointed out that although nudibranchs are smaller than a human finger, they filled the giant screen in their film, a great accomplishment for Roller's rig and housing. They filmed much of the underwater macro footage in the diverse lagoons of Pulau, in the South Pacific, which have perfectly calm, crystal-clear water. McNicholas said that the material looked so good that many people might assume they filmed it in a tank, but almost all of it was shot on location.

The film also includes time-lapse footage that was shot with two Hasselblad still cameras with digital sensor backs at a rate of one frame every three seconds. Time Lapse scenes of New York City were captured this way.

Threinen pointed out that the score is a large part of Cresswell and McNicholas's films, and asked whether they compose first, and cut the film to the score, or vice versa. Cresswell said they do both. "We start with a group of images and write some music to that...then you recut to the

temp, then you re-write to the cut..." McNicholas added, "We drive [sound engineer] **Brian Eimer** crazy, because really we consider the music, the sound effects, the narration [to be] one thing. We're unique in that we write music and edit at the same time."

Asked about the scientific advice they got in developing the script, Cresswell got a big laugh when he deadpanned, "We just made it up, really. It's not scientific at all, it's all lies. We don't know anything about nudibranchs." McNicholas said that he had often heard people coming out of giant-screen films say that they wanted to go back because the visuals had been so overpowering they missed a lot of what was said in the narration. "So we work at reducing the amount of narration and the number of points that we need to make. We really wanted to make only one clear point: carbon emissions cause acidification, and acidification is going to kill coral reefs."

The film uses the reefs at Bikini as an optimistic

examples. Following the nuclear tests that obliterated them after World War II, humans left them alone for more than 50 years, and "nature fought back" and revitalized them. "We wanted to home in on Bikini as a symbol of what could happen if we let the ocean do its own work."

Threinen asked what lessons they had learned from their earlier GS films. "Don't invest your own money," joked Cresswell. "We didn't learn from it, though." McNicholas said he learned from *Pulse: A Stomp Odyssey* that giant-screen cinema is a hybrid medium, similar to the live stage shows in which they started. "It's an interplay of choreography and music, and it's a spectacle, the same way a stage spectacle would be. It's different to feature films, and personally, I think the 4:3 [aspect ratio] is the key to that."

### The Big E's: Examining Evaluation and Education in Giant Screen Films

Moderator **Mary Nucci** of Rutgers University introduced a selection of speakers who addressed the topic of how evaluation can help assure that giant-screen films meet educational objectives. **Valentine Kass** of the **National Science Foundation** said that the NSF's Informal Science Education program funds projects, including giant-screen films, that engage



Steve McNicholas with the Hasselblad camera he used for time-lapse.



the public in learning about science, technology, engineering, and math (STEM). It also supports professional development and research, giving it a “big mandate, but a small budget.” In 2005, the U.S. Congress mandated that the ISE program not receive increased funding unless it can prove that its programs are having an impact. Since then, the program has developed a framework that assures that its projects are evaluated for educational effectiveness.

**Alison Caplovitz** is a principal with **Technology & Education Consulting Associates, Inc.**, a company that provides evaluation design, formative research, and statistical analyses for educational programs. She said that the most important thing about evaluation is to know what questions you want to evaluate. Filmmakers and evaluators need to engage in a conversation that develops an appropriate evaluation plan. Caplovitz worked on Nickelodeon’s TV show for pre-schoolers, *Blue’s Clues*, where evaluation was part of the development of every episode. Each aspect of the show was tweaked based on one-on-one sessions with kids on the topic at hand before production began. “The creators of the show would say we’re ‘cheating,’ because we were asking the kids before they even got to see it. We were giving them what they really wanted, and we knew beforehand that they were going to like it.” The show was critically ac-



*Alison Caplovitz of Technology & Education Consulting Associates.*

claimed and popular, winning nine Emmys in the ten years it aired.

Caplovitz said that a more formal process of evaluation involves developing a logic model, which is defined as “a diagram and text that describes and illustrates the logical (causal) relationships among program elements and the problem to be solved, thus defining measurements of success.” It involves looking at an area of study, and determining the questions and methods that will be used, and creating a scope of work that outlines what will be provided in the final evaluation.

**John Lewis** is the chief of theaters at the conference’s host, the **Bob Bullock Texas State History Museum**. In addition to managing the IMAX theater, he recently wrote and directed a show for the museum’s 4D theaters, *Wild Texas Weather*.

He started out by objecting that calling him an expert was a gross generalization. Lewis said that, like most states, Texas has a series of standardized tests for public school students, and that, unfortunately, teachers have to spend most of their time teaching to the test. However, this makes the museum’s evaluation process simple. “Given their time constraints and economics, [teachers are] not going to schedule a field trip to come to the museum and see my film if I’m not filling that need for them.” He said that the “sad truth” was that the museum’s evaluation process is economic, not educational.

For the past two years, Lewis has been advising the producers of the giant-screen film in development, *Running With Bulls*, on how to shape the film about the annual event in Pamplona, Spain, to be more suitable for school groups. They are focusing on the history of the event and language differences between the Basque area in which Pamplona is located and the rest of Spain. He added, “that’s an exciting process, because everyone else wants to see bloody horns.”

**Karen Elinich** is director of educational technology at the **Franklin Institute Science Museum** in Philadelphia, PA, where  
(see *GSCA* on page 8)



*John Lewis of the Bob Bullock Texas State History Museum.*



Amy Hampe, Museum of Science, Boston.

(from GSCA on page 7)

she helped develop the educator's guides for **Giant Screen Films' *Wild Oceans*** and ***Mummies***. When work started on ***Tornado Alley***, Elinich proposed an ambitious project to the National Science Foundation that would "extend our educational outreach efforts from the predictable educator's guide to something that was much more about professional development and about long-term change in teacher understanding of how giant-screen films could be useful for their work." A unique opportunity that ***Tornado Alley*** offered was its highlighting of NSF-funded weather scientists (in trucks bearing the NSF logo).

Elinich became the educator on the production team, where she found she could be a middleman between the filmmakers and the science advisors, who don't always see eye to eye on how to present science and scientific information. She felt she could see the bigger picture.

As the production progressed, an external evaluator ran focus groups with adult ticket buyers and K-12 teachers. Elinich sat in on some sessions, and found that the teachers were much more articulate in expressing how they felt the rough cut of the film could be improved. This made sense, she realized, since they "spend their lives leading people along learning pathways." Filmmakers are doing the same thing in making a film, she said.

Cinematographer **James Neihouse** has worked on 30 giant-screen films since 1977's ***Ocean***. He said his goal is always to "put butts in seats. As a filmmaker I feel that if you get audiences excited about the subject, whether you're meeting a set of criteria or not, its going to spark that interest. And if you've got the backup material on the Web site or the educator's guide, they're going to dig into that." He said that although the animated Hollywood film ***Happy Feet*** had very little overt science content, it had made him want to learn more about penguins.

He also warned that "you can focus-group and advisory-panel these films to death." He recalled that one of the space films had had a large number of science advisors, each of whom wanted to get his "side show" into the final product. They did, but the resulting film was not very popular. He said that "we have to make films that people want to see."

The final panelist was another filmmaker, **François Bertrand**, producer and director of ***Van Gogh: Brush with Genius***. In his experience with producing television programs, adults are not interested in entirely new subjects; they want to see shows about things they already know something about, and learn more about them. In making a film, you have to start with a story, not the educational message. Filmmakers are storytellers first. The Van Gogh Museum agreed to work with him on his giant-screen film because after seeing his script, they agreed with his depiction of the character of the artist.

The main task of a film should be to create curiosity in its audience and inspire them to learn more,

he said.

### Wake Up To Great Marketing Ideas

**Mark Bretherton** of the **IMAX Theatre Sydney** moderated a session that presented ideas from a number of theaters on how to boost ticket sales with innovative marketing strategies.

The session opened with **Fred Huebener** showing and describing the making of the "lip dub" video tour of the **Detroit Science Center** made to the Queen song, ***Don't Stop Me Now*** (viewable here: [vimeo.com/27926879](http://vimeo.com/27926879)). The staff and key performers prepared for four weeks, then brought in museum members, including lots of kids, for one night of shooting. The video features staffers lip syncing to the rock song as the camera moves throughout the science center, matching locations and visuals to the lyrics, e.g. the line "burning through the sky" came in an exhibit on molten metal. The video received media coverage, over 25,000 hits, and was a big hit with members. (Unfortunately, the science center closed a few weeks later because of financial difficulties. See item on page 4.)

**Imax Corporation's Jackson Myers** (son of filmmaker **Toni Myers**) said that he has joined the new marketing team headed by



Lynn Lawrance, Museum Victoria, Melbourne, Australia.



recently hired chief marketing officer **Marc de Grandpre** (see *The Biz*, May 2011). He said that “our first priority is to clearly position the IMAX brand for consumers in all markets around the world, and obviously, a very important part of that process is to work with all of you and learn from sessions like this.”

**Amy Hampe** of the **Museum of Science** said that the museum has seen its Web traffic from mobile devices jump from less than 1% to 10% in less than a year, and so decided to use Quick Response (QR) codes to promote its screenings of *Tornado Alley* and other attractions. When smart-phone users scan the square bar-codes with the phone’s camera, they are taken to a Web page, in this case the trailer for the film. The museum puts the codes on brochures, subway posters, and print ads.

Bretherton introduced **Dennis Laws** of the **BFI IMAX Theatre** in London, saying that the BFI sells so many advance tickets that they had to create a separate budget line for the interest earned from advance sales. Laws said that four years ago he started working to reduce the amount of stress that customers experience between the moment they decide to see a movie and the moment they sit down in the theater. He changed the online ticket sales

system to allow people to choose their own seats, instead of being selected by the computer. Automated ticket kiosks eliminate waiting lines, and let customers get to their seats (or to one of the two bars) more quickly. He has increased staffing levels, contrary to the practice in most theaters, to serve people faster and better, all with the goal of making the theater a “stress-free zone.”

**Lynn Lawrance** of **Museum Victoria** in Melbourne, Australia, outlined how the museum revamped its IMAX programming for school groups. The first five screenings of each day are reserved for schools, and teachers select which of the 12 films in the theater’s library they want to see, on a first-come, first-served basis, up to a year in advance. Once a slot is scheduled, it is posted to the theater’s Web site, and other groups can attend if they wish, as can the public. Teachers love this, she explained,



*Imax Corporation’s Jackson Myers.*

because it allows them to fit the film they want into their curriculum when they want it, rather than having to work around the museum’s schedule. The program serves about 100,000 students a year.

In the first week of each term, the museum sends out a

“broster” (brochure/poster combination) with information about all the films available and everything the teacher needs to know to book a film. The broster is colorful and dynamic, and made to be “keepworthy,” so that teachers will hold onto it throughout the term. The poster side of the mailing contains interesting information about the topic of the latest film, and helps “keep IMAX front of mind as an excursion venue” all year round, she said.

Bretherton followed on his presentation in last year’s marketing session (see *LF Examiner*, December 2011) with more information about the marketing his theater does in local newspapers. Where last year he used white space to stand out on the busy film listings page, this year he promoted **National Geographic’s *Flying Monsters*** by buying twice as large an ad as usual, and having a dragon appear to burst out of the page and over the bogus ads that filled the rest of his space. He said that an unconventional ad like this “shows that we’re a little bit different, but it also helps to sell the [giant-screen] experience.”

The next meeting of the GSCA will be the Film Expo at Futuroscope, in Poitiers, France, March 20–22, 2012. The 2012 Conference and Trade Show will be held in Sacramento, CA, Sept. 18–20.



*Fred Huebener, Detroit Science Center.*

# GSCA 2011 New Films

Presented digitally

Presented on film

<b>Cosmic Journey: Through Hubble and Cassini</b>		<b>Air Racers 3D: Forces of Flight</b>	
Kallisti Media Release Date: 1/1/2012 Format: 3D Length: 20 min.	A stunningly beautiful, totally immersive journey from Shuttle launch to the far edge of the known universe and back. Embrace one of the finest 3D experiences using images from Hubble and Cassini and using our very own custom technology to see the clouds of Jupiter, the rings of Saturn, gaseous nebula and far away galaxies brought to life like you have never seen before. With full educational graphics, educational support, engaging sound mix and some of the best 3D you have ever seen. Space is truly gargantuan and has never looked so good. This is space travel at its best, you will love your <i>Cosmic Journey</i> .	3D Entertainment Films Ltd. Release Date: 2/10/2012 Format: 3D Length: 40 min.	3D Entertainment Distribution takes you into the sky with Air Racers: Forces of Flight (wt), a never-before-seen exploration of the world's fastest motor sport—the legendary National Championship Air Races and Air Show in Reno, Nevada. Available in 3D and 2D, this brand new film celebrates excellence in flight and captures the thrill and excitement of a unique race considered by many to be the NASCAR of the air but at more than twice the speed! Join a cast of exceptional pilots and legendary fighter aircrafts from World War II, including the P-51 Mustang, Corsair, Bearcat and T-6, from pre-flight to touchdown. Thanks to state-of-the-art aerial photography shot in ultra-high definition and in 3D, <i>Air Racers: Forces of Flight</i> will put you in the cockpit to discover this fascinating world of speed, passion and excitement. Fly into IMAX theaters in February 2012!
<b>Last Reef, The</b>		<b>Born to Be Wild</b>	
Yes/No Productions Release Date: 2/3/2012 Format: 3D Length: 40 min.	Exotic coral reefs, vibrant sea walls in the sub-arctic pulsating with anemones and crustaceans: these biodiversity hot spots are as vital to our lives as the rainforests. All are under threat as global CO <sub>2</sub> emissions continue to acidify the ocean. Groundbreaking macro 3D cinematography explores these cities beneath the sea.	Warner Bros. Release Date: 4/8/2011 Format: 3D Length: 40 min.	Narrated by Academy-Award winner Morgan Freeman, <i>Born to be Wild 3D</i> is an inspiring story of love, dedication and the remarkable bond between humans and animals. This film documents orphaned orangutans and elephants and the extraordinary people who rescue and raise them—saving endangered species one life at a time. Stunningly captured in IMAX 3D, <i>Born to be Wild 3D</i> is a heartwarming adventure transporting moviegoers into the lush rainforests of Borneo with world-renowned primatologist Dr. Biruté Mary Galdikas, and across the rugged Kenyan savannah with celebrated elephant authority Dame Daphne M. Sheldrick, as they and their teams rescue, rehabilitate, and return these incredible animals back to the wild. <i>Born to be Wild 3D</i> is directed by David Lickley and written and produced by Drew Fellman.
<b>Life in a Day</b>		<b>Flying Monsters 3D</b>	
Scott Free Productions Release Date: 7/29/2011 Format: 2D Length: 90 min.	Oscar-winning film director Kevin Macdonald's <i>Life in a Day</i> is an idea borne out of a unique partnership between Ridley Scott's Scott Free UK and YouTube. The film is a user-generated feature-length documentary, shot on a single day—July 24, 2010—that enlisted the global community to capture a moment of their lives on camera. The world responded by submitting more than 80,000 videos to YouTube, representing over 4,500 hours of deeply personal, powerful films from contributors from Australia to Zambia, from the heart of bustling major cities to the furthest and most remote reaches of the Earth. <i>Life in a Day</i> brings together the most compelling YouTube footage into a 90-minute film, crafted by Macdonald, executive producer Ridley Scott, producer Liza Marshall and their team, to offer a unique experience that shows, in beautiful, humorous, and joyful honesty, what it's like to be alive on Earth today.	Atlantic Productions Release Date: 10/7/2011 Format: 3D Length: 40 min.	<i>Flying Monsters 3D</i> is a pioneering documentary about the prehistoric world of pterosaurs—flying vertebrates with a wingspan of up to 45 feet who lived 160 million years ago. With the help of cutting edge 3D technology, audiences will be immersed in the lush and alien environment in which these creatures—the size of small jet airplanes—lived. The film was produced by Anthony Geffen and narrated by veteran filmmaker, David Attenborough.
<b>Little Prince, The</b>		<b>Rescue 3D</b>	
nWave Pictures Release Date: dsf Format: 3D Length: 19 min.	<i>The Little Prince</i> is back in an extraordinary adventure! Relive the magic of Antoine de Saint-Exupéry's endearing story in a fully immersive, spectacular journey. Accompanied by his hilarious friend the Fox, the Little Prince leaps from one fanciful universe to another in search of his beloved Rose. Fly along side these fearless heroes as they scale instruments on the music planet, wake the friendly stone giant and dodge the metal claws of a ferocious dragon. Get ready for an exhilarating voyage beyond your imagination!	Stephen Low Company Release Date: 6/17/2011 Format: 3D Length: 45 min.	Audience members will experience first hand, the long-standing tradition of military and civilian response to a humanitarian crisis that may occur anywhere in the world. Through the eyes and reflections of the film's featured characters, we will get an insider's view of the training, the hard-ware used, and the passionate commitment to saving lives, as captured in the real-time filming of the response to the disaster in Haiti.
<b>TurtleVision</b>		<b>Tornado Alley</b>	
nWave Pictures Release Date: dsf Format: 3D Length: 20 min.	A dazzling around-the-world ocean adventure. Experience the ups and downs of life on land and sea in the coming-of-age story starring the cutest sea turtle on the big screen. From the warm waters of the tropics to the icy Antarctic, join Sammy and his friends on an exciting journey through truly immersive environments. Swim through colorful coral reefs and enjoy a dazzling ride on a fun-loving octopus. Dive into icy polar waters to meet a friendly whale. Are you ready to face the dangers you may encounter with humans?	Graphic Films Corporation Release Date: 3/18/2011 Format: 3D Length: 42 min.	Join <i>Storm Chasers</i> star Sean Casey and the researchers of VORTEX 2, the most ambitious effort ever made to understand the origins and evolution of tornadoes, on this heart-pounding science adventure. Armed with a 70mm camera, a fleet of customized vehicles designed to withstand gale force winds, torrential rains, and unrelenting hail, and an arsenal of the most advanced weather measurement instruments ever created, the stars of <i>Tornado Alley</i> take audiences on a thrilling quest to experience a tornado's destructive power at point blank range. Experience the adrenaline and the science of nature's most dramatic phenomena!
<b>Waking the T-Rex: The Story of Sue 3D</b>			
Giant Screen Films Release Date: 5/29/2010 Format: 3D Length: 22 min.	<i>Waking the T. Rex: The Story of Sue</i> traces the life of one of the most feared predators of the Cretaceous. Join scientists as they decipher fossil clues to piece together the lifelong struggles, from nest to death, of this famous Tyrannosaurus. Witness her life events unfold, including an epic battle with a Triceratops, in a world where the only rule is eat or be eaten.		

## GSCA 2011 Films in Production

Presented digitally

<b>Aurora</b>		<b>Bomb</b>	
Kallisti Media Release Date: 3/1/2012 Format: 2D Length: 40 min.	The stunning Northern Lights have been beloved and well documented for a hundred years, but beneath their beauty is the science and danger behind the lights. If Earth were struck by the full force of a solar flare, there would be a widespread telecommunication meltdown. This film shows the beauty, the science, and an educational message so that we can better understand and protect ourselves from what a leading scientist and officials say is "the single most important event facing mankind." If forewarned is forearmed, this is a must film not only for families, but an informational tool to spread the word and understand this beautiful and underappreciated phenomena.	Kallisti Media Release Date: 9/1/2012 Format: 2D Length: 40 min.	Sixty-five years ago, before there was color TV, there was the atomic bomb. Today it is still so secret that less than 20% of the film taken has ever been seen. Over 900 bombs were detonated by the USA alone. Bomb shows the atomic bomb in all its majesty, beauty, and horror through recently declassified footage made available to the filmmakers. Using proprietary enhancements of footage, nobody has ever seen any blast like this—period. If you want to know what it was like four miles from Ground Zero, this is the closest thing to being there.
<b>Bachelor King, The</b>		<b>Dinosaurs Under the Aurora</b>	
Atlantic Productions Release Date: 1/1/2012 Format: 3D Length: 40 min.	A very human story of a lone penguin's often comic, sometimes tragic, struggle to survive, find love, and raise a family in the wildest city on earth. Returning from a year-long fishing trip, he arrives back hoping to find a mate. But he can't believe his luck—there are 50% fewer females this year. The stress is enough to make his feathers fall out. Real estate is in short supply, and living cheek by jowl with six million other residents, twice the population of Chicago, is complicated with all the joys, hatred, and conflicts of our world. When he finally starts a family, the hooligans in the neighborhood reveal themselves in a different light. Orcas lurk below the ocean waves, massive elephant seals control the beaches, while murderous giant petrels and thieving skuas dominate the skies above. Can he survive and raise a chick to become <i>The Bachelor King</i> ?	D & D Pictures, Inc. Release Date: 4/1/2012 Format: 3D Length: 35 min.	In the Cretaceous Period, dinosaurs lived at the North Pole. Because of the unique geographical position, Alaska is recognized as a unique location and a hot topic in paleontology studies. In this film, we focus on the dinosaurs that lived in Alaska and the Arctic zone.
		<b>Flatland: Search for the 3rd Dimension</b>	
		Objects in Motion Pictures Release Date: 2012 Format: 3D Length: 35 min.	This dramatic CGI adaptation introduces a whole new generation of viewers to Edwin Abbott's beloved mathematical adventure novel, <i>Flatland</i> , the story of a world of only two dimensions inhabited by geometric shapes who discover the existence of the 3rd dimension. Explains difficult math concepts in an engaging and creative way. In 2D and 3D. Voices of Martin Sheen, Kristen Bell, and Michael York. Available in 35-minute and 20-minute versions.

<b>Flight of the Butterflies</b>			<b>Outside In</b>		
SK Films, Inc. Release Date: 3/31/2012 Format: 3D Length: 40 min.	What weighs half a gram and travels thousands of kilometers every year? Every winter, the remote and mountainous volcanic forests of Mexico are home to one of nature's greatest gatherings—hundreds of millions of migrating monarch butterflies weathering the winter. For centuries this miracle was hidden from all but a few. When it was revealed to the world it was hailed as one of the greatest discoveries in nature. It also unveiled the longest insect migration on Earth. We follow the captivating story of Dana (Danaus Plexippus) and her descendants as they make the perilous return journey from Mexico to Canada. How do these tiny and iconic creatures travel so far and know where to go each year to a place they have never been? This epic natural history saga is interwoven with the fascinating detective story and a determined scientist's almost 40-year search to find their amazing overwintering sites.		SV2 Studios Release Date: dsf Format: 2D Length: 42 min.	Outside In is a non-profit giant screen film that takes audiences on a journey of the mind, heart, and spirit from the big bang through the history of the universe and humanity via the Cassini-Huygens Mission at Saturn. Currently in production after years of development, Outside In aims for global distribution late next year. The release of the first footage from the film went viral this spring, resulting over 3.2 million hits and global media coverage in over 200 countries. Composed entirely of actual photographs from space missions, astronomers, telescopes, and vast historical sources animated using innovative visual techniques developed by the filmmaker, Outside In stretches the boundaries of the motion picture form. The film will be a groundbreaking visual experience for audiences with moving music and powerful sound design. The release will include an extensive outreach and educational plan in concert with science advocacy groups around the world.	
<b>Humpback Whales 3D</b>			<b>Overlord: Normandy 1944</b>		
MacGillivray Freeman Films, Inc. Release Date: 3/31/2014 Format: 3D Length: 40 min.	From the clear turquoise waters of the South Pacific to Africa, Hawaii and Alaska, this ocean adventure will reveal what we know about this giant mammal and what mysteries scientists are determined to solve. More than 100,000 humpbacks live and travel off our shores. Incredibly curious, they have established a bond with man -- their remarkable stewards and greatest threat.		N3D Land Production Release Date: 9/30/2013 Format: 3D Length: 40 min.	When visiting Normandy nowadays, it's hard to imagine how these wonderful beaches running along the quiet countryside became, 67 years ago, hell on Earth. D-Day itself is a well-known event, yet only a few people know exactly why and how this region in Western Europe became, from the end of 1943 until August 1944, the most important place in the world. Overlord takes advantage of the giant screen in order to explain and show, in the most creative and impressive way, how the fate of the present-day world has been played, not only on D-Day but months, even years before; not only on the beaches in Normandy but everywhere in the world, especially in England and North America; not only by hundreds of thousands of soldiers but by civilians too. From November 1943 to the end of August 1944, audiences will know how these "Days Changed the World."	
<b>Just Listen 3D</b>			<b>Somme</b>		
Foxfire Interactive Corporation Release Date: 2013 Format: 3D Length: 40 min.	Just Listen 3D focuses on the science of sound and the art of listening. Follow Grammy Award-winning percussionist Evelyn Glennie, who happens to be deaf, on an extraordinary scientific journey into the pulsating sounds of our planet. Fly through the echolocation world of bats, swim with singing humpbacks, and decipher the language of the bottle-nose dolphin. Discover how sound affects our breathing, heart rate, and brain waves. Listen to the pulse of our earth with seismologists and soundscape ecologists. Explore the cultural diversity of human communication, music, and noise. A fully immersive 3D experience accompanied by groundbreaking sound design, this film is an extraordinary feast for the ears and the eyes.		Kallisti Media Release Date: 11/11/2011 Format: 2D Length: 40 min.	November 11th has many names—Veterans, Armistice, Remembrance day—but for most people it has become a global holiday devoid of real context. Somme attempts to depict both the insanity and scale of a single battle that was the greatest battle the world has ever known that in the end claimed well over 1 million dead. It is a collection of never-before-seen stereo images and film materials that bring context to this almost unimaginably large conflict as told in the words of those who fought and died over yards of earth in the first "modern" war the world has ever known. Somme will release for veterans day and a portion of proceeds from the film are being donated to soldiers and their families in need of medical support services who like their compatriots of nearly a century ago have also too been forgotten.	
<b>Kenya: An Animal Kingdom</b>			<b>Time: The 4th Dimension</b>		
3D Entertainment Films Ltd. Release Date: 2/8/2013 Format: 3D Length: 40 min.	Kenya 3D: Animal Kingdom takes audiences on an epic journey into some of the most important animal sanctuaries on Earth, where life and death dramas play out daily. Encounter the country's famous fauna in their natural habitat, including lions, leopards, African elephants, and black rhinos. Explore the remotest areas of Kenya, from the Rift Valley's stunning giant lakes, which are home to millions of flamingos, to the Loita Hills where the annual Great Migration of wildebeest, zebras, and gazelles takes place. Meet the Maasai and other local tribes and partake in their secret traditional ceremonies. Join an expert team of filmmakers in the very heart of Kenya, named "God's resting place" by its ancient peoples, on this truly unique adventure captured for the very first time in 3D and shown on the world's largest screens.		3D Entertainment Films Ltd. Release Date: 4/6/2012 Format: 3D Length: 40 min.	3D Entertainment Distribution invites you on a fascinating scientific journey with Time: The 4th Dimension. Join Christopher Lloyd as The Professor and Deep Roy as his assistant, Igor, in their secret underground laboratory. After an experiment gone wrong (in addition to a few other 'human errors'), a major malfunction rips our two heroes from the present and sends them careening through a wormhole of space and time. Time: The 4th Dimension is a visually stunning feast that delivers compelling information about the history of time, time relativity, space-time and time travel. Set your watches for April 2012 and don't be late for this "science-friendly" comedy at IMAX theaters!	
<b>One World One Ocean 3D</b>			<b>Unknown Universe</b>		
MacGillivray Freeman Films, Inc. Release Date: 3/31/2015 Format: 3D Length: 40 min.	One World Ocean 3D connects us and our planet from pole to pole, from Africa to Asia to the tiny islands of the South Pacific. Traveling to every ocean, audiences will dive into each unique ecosystem. The more we discover about the ocean, the better we realize its powerful impact on and importance to all our lives. With a multi-platform release and social media programs, One World Ocean 3D will be the largest ocean media event ever -- connecting and inspiring millions, perhaps billions, in an unprecedented media campaign to save our ocean.		December Films Release Date: 10/1/2012 Format: 3D Length: 45 min.	Unknown Universe is a remarkable voyage into a universe that until now we have been unable to see. Combining ground-breaking CGI, re-mastered telescope images, and some of the most accurate physics simulations ever done, it will show us a compelling picture of how scientists believe the universe began. It's a story of human endeavor and ingenuity, frontier science, and incredible discovery, as we look back to the dawn of time on a quest to discover the unknown universe.	

# GSCA 2011 Films in Production

Presented on film

<b>Dinosaur Passage to Pangaea</b>		<b>Everest: Conquering Thin Air 3D</b>	
Tandem Motion Picture Studios Release Date: 9/30/2011 Format: 3D Length: 38 min.	<i>Dinosaur Passage to Pangaea</i> is a stop-motion, 3D animated adventure explaining one of the greatest geological events in the history of the Earth: the separation of the supercontinent Pangaea. When two children embark on a geology field trip back in time, they are thrown into a fantastic voyage where they witness incredible geological wonders and learn the mysterious process that created our present-day continents. From racing across the landscape atop dinosaurs to plummeting to the center of the Earth, <i>Dinosaur Passage to Pangaea</i> is the perfect educational glimpse at the tectonic forces that forged our world. It is the ultimate field trip!	MacGillivray Freeman Films, Inc. Release Date: 3/31/2013 Format: 3D Length: 45 min.	One critically ill hospital patient lives. Another dies. Why? On Everest, courageous doctors undertake the largest high-altitude medical study ever conducted to understand how we adapt to oxygen deprivation. They're joined by Araceli and Jamling, the heart and soul of Everest, at the scene of their successful 1996 climb.
<b>Dragons: Real Myths and Unreal Creatures</b>		<b>Great White Shark 3D</b>	
Productions Thalie Release Date: 6/30/2012 Format: 3D Length: 40 min.	Among all the fantastic creatures that have been created within the imaginations of humans through the ages, dragons have filled an immovable place in our hearts and minds. Dreaded in Occident and venerated in the Orient, they have a place in every mythology in the world. Follow two peculiar characters -- one an unusual dream therapist and the second his mysterious patient -- as they dig up and "live" many spectacularly reenacted classical myths with different dragon types and incarnations in the search for the root of a recurring nightmare.	Yes/No Productions Release Date: 2012 Format: 3D Length: 40 min.	Misrepresented, maligned, and on the verge of extinction, the great white shark is an iconic predator: the creature we love to fear. <i>Great White Shark 3D</i> will explore the great white's place in our imaginations, in our fears, and in the reality of its role at the top of the oceanic food chain. The film will concentrate on three key aggregation points around the world: Mexico, South Africa, and New Zealand. Key figures in the history of shark research, people whose lives have been changed by contact with the great white, will tell us of their experiences, culminating in a direct encounter between man and shark.

(continued on page 14)





**Outside  
Hobbit**

**Kenya  
PW**

**Brain Jerusa Listen**

**Overlord**

**HbWhales →  
OWOO →**

lease: 2013.

– Animation and volumetric data rendering continue.

#### **Jerusalem 3D (wt)**

Arcane Pictures/Cosmic Picture; distributor: tba; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; aerial DP: Ron Goodman; executive producer: Jake Eberts. Release: 2013.

– Ground filming will start in 2012.

#### **Just Listen 3D (wt)**

Foxfire Interactive, Copter Productions, Masters Digital; digital distributor: BIG & Digital; producers: Brad Lisle, Jeremy Edwards, Tim Archer. Release: 2013.

#### **Overlord: Normandy 1944 (wt)**

N3D Land Productions; digital distributor: tbd; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Denis Lagrange; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: Fall 2013.

#### **Humpback Whales (wt)**

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray; DP: Brad Ohlund. Release: Spring 2014.

#### **One World One Ocean 3D (wt)**

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray and many others; producers: Greg MacGillivray, Shaun MacGillivray; DPs: Brad Ohlund, Howard Hall, Bob Cranston, D.J. Roller, Bob Talbot, Paul Atkins, Jack Tankard, Ron Goodman, Peter Kragh,

and others. Release: Spring 2015.



Roger Tonry shooting Steve Hinton, Jr., with a RED One beam-splitter rig at the Reno Air Races in 2009 for 3D Entertainment's Air Racers: Forces of Flight.



(from page 11)

<b>Happy Feet 2</b>		<b>Red Crabs 3D: Australia's Christmas Island</b>	
Warner Bros. Release Date: 11/18/2011 Format: 3D Length: 90 min.	The sequel to the Academy Award-winning film, <i>Happy Feet 2</i> returns audiences to the magnificent landscape of Antarctica, reuniting us with the world's most famous tap-dancing penguin, Mumble (Elijah Wood), the love of his life, Gloria (Alecia Moore [Pink]) and their old friends Ramon and Lovelace (Robin Williams). Mumble and Gloria now have a son of their own, Erik (EG Daily), who is struggling to find his own particular talents in the Emperor Penguin world. But new dangers are threatening the penguin nation, and it's going to take everyone working—and dancing—together to save them.	Raging Pixel Productions Release Date: 2013 Format: 3D Length: 40 min.	Deep in the Indian Ocean is the tropical oasis of Christmas Island. The island is home to over 20 endemic species, from ocean birds to enormous crabs. When monsoon clouds signal the beginning of the wet season, millions of red crabs march off to the ocean to breed. However, the red crab numbers have dropped from hundreds of millions to around thirty million in just over a hundred years of human settlement. Join the red crabs on their epic journey not just to breed but for the survival of their species.
<b>Jerusalem</b>		<b>Space Junk</b>	
Cosmic Picture Release Date: 9/30/2013 Format: 3D Length: 40 min.	Journey into the heart of history. For the first time on the giant screen, experience the Holy Land in 3D. Explore secret underground passages and ancient tombs, visit the places of the Bible, and find out why Jerusalem remains sacred to billions of people.	Melrae Pictures Release Date: 2/28/2012 Format: 3D Length: 40 min.	After 50 years of launching our dreams into space, we're left with a troubling legacy: a growing ring of orbiting debris that casts a shadow over the future of space exploration. <i>Space Junk 3D</i> is a visually explosive, sensory-expanding voyage into our now-threatened final frontier. Experience mind-boggling collisions, both natural and manmade. Soar from the stunning depths of Meteor Crater to an unprecedented view of the increasingly crowded geosynchronous orbit, 22,000 miles above Earth. Join us as the foremost expert, known as the "Father of Space Junk," guides us through the challenges we face in protecting them, forging a new age of space discovery.
<b>Mission Impossible: Ghost Protocol</b>		<b>To the Arctic</b>	
Paramount Pictures Corporation Release Date: dsf Format: 2D Length: 120 min.	<i>Mission: Impossible -- Ghost Protocol</i> , the new film in the series which has grossed \$2 billion dollars worldwide, will feature locations in Dubai, Moscow, Prague, and Vancouver. The film is directed by Brad Bird (The Incredibles, Ratatouille) and produced by Tom Cruise. The fourth chapter in the <i>Mission: Impossible</i> franchise will feature scenes shot with IMAX cameras. These sequences, exclusively in IMAX, will expand on the screen and further immerse the audience in the explosive action and vast scope of the film.	MacGillivray Freeman Films, Inc. Release Date: 3/31/2012 Format: 3D Length: 45 min.	<i>To The Arctic 3D</i> will transport audiences to the ocean and tundra of the far north to witness the amazing richness and complexity of this environment. Venture across floating ice with a mother polar bear and her two cubs as they struggle to survive. Discover the extraordinary underwater world of the Arctic sea with beluga whales, Greenland sharks and walrus. Fly above a thundering herd of caribou making their way to their calving ground. A visually breathtaking story of life in the Arctic and the rapid changes occurring there because of climate change.
<b>Real Steel</b>			
DreamWorks SKG Release Date: 10/7/2011 Format: 2D Length: 90 min.	A gritty, white-knuckle, action ride set in the near-future where the sport of boxing has gone high-tech, <i>Real Steel</i> stars Hugh Jackman as Charlie Kenton, a washed-up fighter who lost his chance at a title when 2000-pound, eight-foot-tall steel robots took over the ring. When Charlie hits rock bottom, he reluctantly teams up with his estranged son Max (Dakota Goyo) to build and train a championship contender. <i>Real Steel</i> is directed by Shawn Levy.		

## GSCA 2011 Films in in Development

<b>Adventures of Tintin: Secret of the Unicorn</b>		<b>Out of Bounds</b>	
Paramount Pictures Corporation Release Date: dsf Format: 3D Length: 120 min.	Starring Jamie Bell as Tintin, the intrepid young reporter whose relentless pursuit of a good story thrusts him into a world of high adventure, and Daniel Craig as the nefarious Red Rackham. Based on the series of books, <i>The Adventures of Tintin</i> by Hergé, the film is produced by Steven Spielberg, Peter Jackson, and Kathleen Kennedy.	Stephen Low Company Release Date: 3/31/2013 Format: 3D Length: 40 min.	Mighty... rugged... and magnificent. Mountains tower above the plains and dominate the skyline over one-fifth the Earth's land. Critical to life, they fill our rivers, influence the weather, and provide sanctuary to incredibly diverse wildlife. Perhaps the greatest collection of mountains resides near the top of the globe in Alaska's vast wilderness. They are as beautiful as they are dangerous, and for a brave few, they are the source of incredible adventure. Follow two iconic snowboarders along their journey, as they discover the heavily glaciated Chugach Mountains of Alaska and the exhilarating experience of riding them for the first time. Standing over the ledge of a 2,000-foot vertical drop, unravel some of the mountains' most awe-inspiring mysteries, and just what a crucial role they play in our every day life, while witnessing the most spectacular snowboard action ever brought to the giant screen!
<b>Dakar: The Final Deep Dive</b>		<b>Patagonia 3D: Into the Wild</b>	
Playback Pictures, LLC Release Date: 9/30/2013 Format: 2D Length: 40 min.	<i>Dakar, the Final Deep Dive</i> is an entertaining, engaging, and emotionally compelling documentary about the disappearance, search, and discovery of Israel's long-lost submarine Dakar. Dakar is considered one of the great sea mysteries of the twentieth century, and the film will pay a tribute to the Israeli, American, and British navies. The supplementary educational materials will cover some of the history of submarines, ocean exploration, math, science, supercomputers, social studies and history.	3D Entertainment Films Ltd. Release Date: 2/1/2013 Format: 3D Length: 40 min.	3D Entertainment Distribution takes audiences into the wilds of the southernmost region of South America: Patagonia! Explore one of the most remote and pristine locations on Earth, home to prolific and unique biodiversity: penguins, guanacos, orcas, right whales, dolphins, sea lions, elephant seals and the Andean condor.
<b>Dark Knight Rises, The</b>		<b>Puss in Boots</b>	
Warner Bros. Release Date: 7/20/2012 Format: 2D Length: 120 min.	<i>The Dark Knight Rises</i> is the epic conclusion to filmmaker Christopher Nolan's Batman trilogy. Leading an all-star international cast, Oscar-winner Christian Bale again plays the dual role of Bruce Wayne/Batman. The film also stars Anne Hathaway, as Selina Kyle; Tom Hardy, as Bane; Oscar-winner Marion Cotillard as Miranda Tate; and Joseph Gordon-Levitt, as John Blake. Returning to the main cast, Oscar-winner Michael Caine plays Alfred; Gary Oldman is Commissioner Gordon; and Oscar-winner Morgan Freeman reprises the role of Lucius Fox. In helming the film, Christopher Nolan is using IMAX cameras even more extensively than he did on <i>The Dark Knight</i> , which had marked the first time ever that a major feature film was partially shot with IMAX cameras.	DreamWorks Animation Release Date: 10/28/2011 Format: 3D Length: 90 min.	Way before Puss ever met Shrek, our suave and furry feline hero goes on a swashbuckling ride, as he teams with mastermind Humpty Dumpty and the street-savvy Kitty Softpaws to steal the famed Goose that lays the Golden Eggs.
<b>Great Memories Alive 3D</b>		<b>Volcano</b>	
Camera Lucida Productions Release Date: 2012 Format: 3D Length: 6 min.	Relive great moments of past footage thanks to 3D. Reopen a page of human history, let yourself be transported by a new experience. Spend a moment with Maria Callas, listen to Martin Luther King's speech, or even take the first step on the Moon in 3D.	Giant Screen Films Release Date: 2013 Format: 3D Length: 40 min.	From Pompeii to Krakatoa to Mount Saint Helens, experience the earth-shaking power of volcanoes. Brace yourself for the mighty caldera, a volcano quietly simmering in North America that will one day explode more powerfully than all the other volcanoes in human history combined.
<b>Hidden Worlds 3D</b>		<b>Volcano</b>	
National Geographic Cinema Ventures Release Date: 2013 Format: 3D Length: 40 min.	Through the grandeur and immense scale of the giant screen, <i>Hidden Worlds 3D</i> reveals a universe unseen by the naked eye. From phenomena deeply veiled to those too fast, too slow, or too small for our eyes to see, <i>Hidden Worlds 3D</i> will break barriers of time and scale, making the invisible visible.	Scandinature Films USA Inc. Release Date: 9/30/2012 Format: 3D Length: 43 min.	<i>Volcano</i> is the first-ever 3D giant screen story of volcanoes and specifically about Iceland: its powerful history, geological legacy, and wild beauty. Iceland is the world's volcanic laboratory, with more volcanic features than anywhere else on Earth. With volcanoes covered by glaciers, the stage is set for dramatic eruptions. In Jules Verne's science fiction novel, <i>Journey to the Center of the Earth</i> , scientists entered the underground through a volcano crater in Iceland. Like their fictional ancestors, this film follows scientists entering the deep earth through a crater in search of evidence as to why eruptions in Iceland become so violent. This is the story of the land of fire and ice, a saga of human settlement and wildlife on a landmass which is slowly being torn apart by unrelenting forces of nature. With dramatic re-enactments, present-day volcanism will be put in historical perspective.
<b>Ice Age, The</b>		<b>Wild Antarctica</b>	
Giant Screen Films Release Date: 9/30/2012 Format: 3D Length: 40 min.	<i>The Ice Age</i> transports viewers to the ancient icy landscapes of North America, Europe, and Asia, investigating the causes and results of the ice era as we attempt to understand the Earth's past and better prepare for its future.	Giant Screen Films Release Date: 2014 Format: 3D Length: 40 min.	An unforgettable exploration of the endangered seventh continent—the fastest-changing place on earth—from the land, sky, and below the surface of the Southern ocean. The last frontier of human discovery, the front line of the human/climate conflict.
<b>Leonardo da Vinci</b>			
Camera Lucida Productions Release Date: 2012 Format: 3D Length: 40 min.	An extraordinary immersion in the incredible world of the most creative spirit in human history: engineer, scientist, and artist. A discovery on the giant screen, in 3D, of the sketches of his inventions up to his paintings, considered for five centuries as the masterpieces of art history.		



(from *PANGAEA* on page 3)

hands. I've always believed if you want someone to invest in your idea, you'd better be prepared to invest yourself. We decided that our studio would cash-flow a significant portion of the budget. It was like pushing the first domino. Other production houses quickly jumped on board. This allowed me to raise money only for what we could not do ourselves. It made us smarter and more streamlined. It was the smoothest production we have ever done.

Production began in 2010 near Thanksgiving Point's **Museum Of Ancient Life** in Lehi, UT. Making a dinosaur film close to a dinosaur museum allowed my production crew instant, hands-on research. **Clifford Miles**, senior paleontologist at the museum, agreed to be head consultant on the project, ensuring all dates and paleontological information were accurate. The team at the Museum of Ancient Life was great. They were very accommodating to all our needs. Doing research inside the largest dinosaur museum in the world was a treasured experience.

After exhaustive research, we invented a unique way to film all our animation in true 3D. Normally, two cameras are set side by side to collect the images of each eye. In stop-motion we were dealing with small sets and puppets. We could not get the cameras close enough together. Test shots kept inducing the dreaded 3D headache. So we invented a computer-controlled rail system that moved the single camera to the right-eye position, snapped a picture, then moved to the left-

eye position and took another picture. The images that came back were fantastic. They were some of the best 3D we had ever seen, because it was all real. Nothing was enhanced by digital technology. Ours was the first 3D stop-motion animated film ever created for the giant screen.

Once the film was completed at end of May 2011, Richard James scheduled our first test screening. I was nervous. The stakes were huge. If it didn't test well, Richard would pull out of distributing and I would have some difficult questions to answer from my partners. I understood it was an unusual film for the giant screen market. With the success of animated films in the theatrical market, I really hoped people could embrace ours in this one. My company had invested a large portion of money. Failure could crush us.

And so I waited for the bomb to drop. It didn't. Audience response was extremely positive, with surveys rating an average of 8 out of 10 for the film experience. Teachers and leaders of school groups particularly were thrilled. "I could make good use of this film," one seventh-grade teacher commented on her survey. "Makes a difficult subject into a work of true entertainment," another wrote.

Cinema Group signed on as the distributor and is now rolling out the film into theaters. It's very rewarding for me and my partners to see three years of work paying off. I created the film for giant screen and dome theaters. It's so exciting to know that audiences, both young and old all over the world, will be learning about geology in an exciting way.

Nathan W. Smith is founder of Tandem Motion Picture Studio, where he and his creative team have created ads and shorts for Nickelodeon, UPS, and King Features. He has directed five stop-motion animated features including *The Light Before Christmas* and *Dinosaur Passage to Pangaea*.

*A scene from Dinosaur Passage to Pangaea.*

Worldwide GS and IMAX Theaters						
As of December 1, 2011						
C = Commercial Standalone			CT = Theme Park			
CM = Multiplex			I = Institutional			
By Format and Operator Type						
		C	CM	CT	I	Total
Africa	D				1	1
	8/70				1	1
	15/70				1	1
	Total				3	3
Asia/Pac	D		61	1	1	63
	8/70	1			12	13
	10/70				11	11
	15/70	5	4	1	27	37
	Total	6	65	2	51	124
Europe	D	2	58	1	1	62
	8/70	2	3	2	8	15
	15/70	6	5	5	11	27
	Total	10	66	8	20	104
Middle East	D		4			4
	8/70		1			1
	15/70		2		2	4
	Total		7		2	9
North America	D	3	261		12	276
	8/70	4	1	1	18	24
	15/70	20	22	2	83	127
	Total	27	284	3	113	427
South America	D		4			4
	8/70				1	1
	15/70	1	1		1	3
	Total	1	5		2	8
World	D	5	388	2	14	409
	8/70	7	5	3	40	55
	10/70				12	12
	15/70	32	34	8	125	199
	Total	44	427	13	191	675
By 2D / 3D						
	2D	3D	Total			
Africa	2	1	3			
Asia/Pac	44	80	124			
Europe	26	78	104			
ME	2	7	9			
NA	83	344	427			
SA	2	6	8			
Total	159	516	675			
By Screen						
	Dome	Flat	Comb	Total		
Africa	2	1		3		
Asia/Pac	34	90		124		
Europe	13	89	2	104		
ME	1	8		9		
NA	48	377	2	427		
SA	2	6		8		
Total	100	571	4	675		

## Premiering This Month

### ***Dinosaur Passage to Pangea***

See article on page 3.

### ***Mission: Impossible – Ghost Protocol***

Blamed for the terrorist bombing of the Kremlin, IMF operative Ethan Hunt is disavowed along with the rest of the agency when the president initiates “Ghost Protocol.” Left without any resources or backup, Ethan must find a way to clear his agency’s name and prevent another attack. To complicate matters further, Ethan is forced to embark on this mission with a team of fellow IMF fugitives whose personal motives he does not fully know.

The film includes approximately 30 minutes of footage captured with IMAX 15/65 cameras and SimEx/Iwerks 8/65 cameras (see item in *Shorts*, October 2011).

Starring **Tom Cruise**, **Jeremy Renner**, **Simon Pegg**, **Paula Patton**, **Michael Nyqvist**, **Vladimir Mashkov**, **Josh Holloway**, **Anil Kapoor**, **Léa Seydoux**.

Directed by **Brad Bird**; produced by **Tom Cruise**, **J.J. Abrams** and **Bryan Burk**; script by **Josh Appelbaum**, **Andre Nemec**, and **Christopher McQuarrie**; score by **Michael Giacchino**. Executive Producers **Jeffrey Chernov**, **David Ellison**, **Paul Schwake**, and **Dana Goldberg**.

Produced by **Paramount Pictures** and **Skydance Productions**, distributed by **Paramount Pictures**, the film opens in IMAX and **Cinemark XD** theaters on Dec. 16, five days ahead of its opening in



The Adventures of Tintin

conventional theaters on Dec. 21.

### ***The Adventures of Tintin***

Based on the internationally beloved and irrepressible characters created by Hergé, the story follows the unquenchably curious young reporter Tintin and his fiercely loyal dog Snowy as they discover a model ship carrying an explosive secret. Drawn into a centuries-old mystery, Tintin finds himself in the sightlines of Ivan Ivanovitch Sakharine, a diabolical villain who believes Tintin has stolen a priceless treasure tied to a dastardly pirate named Red Rackham. But with the help of his dog Snowy, the salty, cantankerous Captain Haddock, and the bumbling detectives

Thompson & Thomson, Tintin will travel half the world, outwitting and outrunning his enemies in a breathless chase to find the final resting place of the Unicorn, a shipwreck that may hold the key to vast fortune...and a ancient curse.

From the high seas to the sands of North African deserts, every new twist and turn sweeps Tintin and his friends to escalating levels of thrills and peril, proving that when you dare to risk everything, there’s no limit to what you can do.

Starring the voices of **Jamie Bell**, **Andy Serkis**, **Daniel Craig**, **Nick Frost**, **Simon Pegg**, **Toby Jones**, **Mackenzie Crook**, **Daniel Mays**, and **Gad Elmaleh**.

Directed by **Steven Spielberg**; produced by **Steven Spielberg**, **Peter Jackson**, and **Kathleen Kennedy**; script by **Steven Moffat**, **Edgar Wright**, and **Joe Cornish**; score by **John Williams**. Executive producers: **Ken Kamins**, **Nick Rodwell**, and **Stephane Sperry**.

Produced by **Amblin Entertainment** and **Wingnut Films**, distributed by **Paramount Pictures**, the film opens in conventional and IMAX theaters on Dec. 21.



Tom Cruise stars in *Mission: Impossible — Ghost Protocol*.

# Bookings: December 2011 by Film

## 393 bookings of 70 films in 197 theaters

### NOTE

Based on comments from readers and our own perceptions, we have changed what we include in our bookings listings. We no longer list Hollywood films shown in multiplex IMAX theaters. Those films will be listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens will also be listed.

The reason for making this change is that, for the most part, nearly all multiplex screens show nearly all DMR films, and their inclusion

significantly increased the number of listings shown each month. This made it harder for our readers, most of whom are more concerned with non-Hollywood product, to winnow out the information about the films and theaters they are most interested in.

We welcome your comments about this change.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so.

They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>AfricAdv</b>	Berlin CS	5/18/11	4/30/12		Phoenix ASC	9/10/11	2/2/12		<b>Seattle PSC 2</b>	11/18/11	12/11
	Fort Lauderdale	1/18/08	12/11		Spokane RP	7/1/11	6/30/12		<b>Spokane RP</b>	11/25/11	12/11
<b>Alamo</b>	San Antonio 2D				Sudbury	7/15/11	6/30/12		<b>Tampa MOSI</b>	11/18/11	12/11
<b>ALBT</b>	Mobile	10/1/11	1/12		<b>Washington NASM</b>	10/25/11	12/31/11		<b>Tempe Har</b>	11/18/11	12/11
<b>AlienAdv</b>	Glasgow	1/1/11	12/31/11	<b>DPTP</b>	Lehi	11/4/11	11/12		<b>Washington NMNH</b>	11/25/11	12/11
<b>Amazon</b>	Hartberg	12/1/10	12/31/11	<b>Everest</b>	Alamogordo	10/10/11	4/30/12		<b>West Nyack Imx</b>	11/18/11	12/11
	Kolkata SC	12/22/11	6/21/12		<b>Beijing CSTM 3D</b>	12/1/11	11/30/12	<b>HaunCast</b>	Berlin CS I	4/5/01	
	Saint Paul SMM	9/23/11	2/16/12		Erie	11/1/11	12/31/11	<b>HCBTD</b>	San Simeon DCI	8/17/96	
<b>Animalop</b>	Detroit SC	3/18/09	3/12		Hartberg	12/1/10	12/31/11	<b>HeartSon</b>	Dollywood	3/31/10	12/31/11
	Orlando SC	5/15/11	5/15/12		Poitiers Imax	12/17/11	1/13/13	<b>HOTB</b>	New Orleans	8/29/06	
	Pittsburgh CSC	1/1/10	1/2/12		<b>Sioux Falls</b>	1/4/11	12/31/11		Poitiers Imax	2/1/11	1/31/12
	Tijuana	7/1/10	7/12		<b>Washington NASM</b>	10/25/11	12/31/11		Richmond SMV	9/10/11	1/31/12
<b>Arabia3D</b>	Al Khobar	6/23/11	6/22/12	<b>FightPil</b>	Chantilly	12/10/04	7/12		<b>Washington NMNH</b>	10/25/11	12/31/11
	Hague	6/15/11	2/13/12		Corpus Christi	2/3/05	7/12	<b>Hubble3D</b>	Pittsburgh CSC	9/22/10	12/11
	Los Angeles CSC	5/27/11	6/3/12		Dayton	12/3/04	7/12	<b>JIAC</b>	Omaha Zoo	8/1/11	1/31/12
	<b>Myrtle Beach DCI</b>	2/11/11	11/11		McMinnville	3/21/07	7/12		Spokane RP	7/1/11	6/30/12
	Orlando SC	8/20/11	9/15/12		Pensacola NAM	6/8/11	7/12		<b>Valencia Spn</b>	1/1/11	12/12
	Regina	10/7/11	4/6/12	<b>FMTTM</b>	Glasgow	6/6/09	5/31/12	<b>JTM</b>	<b>Al Khobar</b>	10/11	3/12
	Spokane RP	9/9/11	3/31/12		Jackson MS	2/15/11	2/14/12		<b>Casablanca</b>	12/1/11	11/30/12
	<b>Washington NMNH</b>	2/18/11	12/11		Kaohsiung	7/1/11	2/28/12		<b>Jakarta</b>	10/11	3/12
<b>Bears</b>	Lubbock	9/23/11	3/31/12		Speyer Imax	12/18/08	11/11		<b>Kuwait SCK</b>	10/11	3/12
<b>BTBW</b>	<b>Norwalk</b>	4/8/11	6/3/12		Tianjin STM	4/1/11	3/31/12		Melbourne MV	8/23/11	1/1/12
	Raleigh	4/8/11			Toulouse CDE	11/18/11	12/21/11		<b>Paris Geo</b>	11/1/11	1/1/12
<b>Bugs</b>	<b>Galveston</b>	10/11	3/12	<b>FON</b>	Raleigh	9/11	12/11		Shanghai STM 3D	11/1/11	10/31/12
	Hartford CSC	6/25/11	3/12	<b>FSOS</b>	Shari			<b>LivingSe</b>	West Nyack Imx	8/31/11	11/27/11
	Toronto OP	5/21/11	4/12	<b>GC</b>	Grand Canyon DCI	11/1/99	12/11	<b>LOF</b>	Hartberg	12/1/10	12/31/11
<b>Contagio</b>	Melbourne MV	12/3/11	12/11	<b>GCA</b>	<b>Myrtle Beach DCI</b>	9/7/11	11/18/11		Berlin CS	5/18/11	5/18/12
	Sydney WBS	12/3/11	12/11		Spokane RP	7/1/11	6/30/12		Chantilly	6/11/10	6/9/12
<b>CosmJour</b>	<b>Copenhagen</b>	10/14/11	3/30/12		Washington NMNH	11/12/10	1/12		Corpus Christi	3/1/11	3/1/12
<b>CRA</b>	Bogota Mal	8/1/11	12/31/11	<b>GP</b>	Mumbai	8/1/11	3/1/12		Dongguan STM	1/1/11	1/1/12
	Boston MOS	6/1/11	12/11	<b>Greece</b>	<b>Boston MOS</b>	10/1/11	9/30/12		Fujisawa	11/2/11	4/22/12
	Dearborn	4/13/11	11/11	<b>HappyFe2</b>	<b>Apple Valley Imx</b>	11/18/11	12/11		Hampton VASC	10/15/10	
	<b>Gatineau</b>	10/25/11	12/31/11		<b>Atlantic City</b>	11/18/11	12/11		Hartford CSC	7/8/10	6/30/12
	Hartberg	12/1/10	12/31/11		<b>Austin TSHM</b>	11/18/11	12/11		Huntsville USSRC	3/7/11	3/7/12
	Norwalk	9/6/11	1/12/12		<b>Bogota PA</b>	11/25/11	12/11		Katowice CC	9/15/11	9/15/12
	<b>Parker I</b>	8/6/11	11/28/11		<b>Boston NEA</b>	11/25/11	12/11		Krakow CC	9/15/11	9/15/12
	Philadelphia FI	9/6/11	9/5/12		<b>Cathedral City</b>	11/18/11	12/11		Lodz CC	9/15/11	9/15/12
	<b>Sioux Falls</b>	1/4/11	12/31/11		Chantilly	11/18/11	12/11		Lucerne	7/8/10	11/11/11
	<b>Tampa MOSI</b>	11/11/11	5/10/12		<b>Chicago Imx</b>	11/18/11	12/11		McMinnville	7/7/10	6/18/12
<b>D&amp;W3D</b>	Barcelona	12/16/09	12/31/11		Dearborn	11/18/11	12/11		Memphis Pink	3/9/11	11/11/11
	Copenhagen	4/3/09	12/11		<b>Fort Lauderdale</b>	11/18/11	12/11		<b>Moscow Nes</b>	10/17/11	10/31/12
	Galveston	1/1/11	12/31/11		Guayaquil	11/25/11	12/11		Poznan CC	9/15/11	9/15/12
	Madrid	12/16/09	12/31/11		<b>Hampton VASC</b>	11/18/11	12/11		Sacramento Imx	8/19/11	12/1/11
	Melbourne MV	1/1/11	12/31/11		<b>Harrisburg</b>	11/18/11	12/11		Saint Augustine	9/30/11	9/30/12
	Paris Geo	1/1/11	12/31/11		<b>Indianapolis Imx</b>	11/18/11	12/11		San Antonio 3D	3/16/11	3/1/12
	Toluca MCIM	2/5/11	12/11		<b>London BFI</b>	12/2/11	12/11		Seoul 63	9/1/11	5/19/12
<b>DIA</b>	Hartberg	12/1/10	12/31/11		<b>Natick JF</b>	11/18/11	12/11		Sinsheim	4/7/11	4/14/12
<b>DinoAliv</b>	Detroit SC	2/1/11	1/31/12		<b>Port of Spain</b>	11/25/11	12/11		Spokane RP	5/13/11	11/27/11
	Galveston	6/8/11	12/11		<b>Quebec</b>	11/18/11	12/11		Sudbury	10/3/11	4/14/12
	Lehi	6/1/11	5/31/12		<b>Raleigh</b>	11/18/11	12/11		Warsaw CC	9/15/11	9/15/12
	Vancouver TWS	7/30/11	7/31/12		<b>Reading JF</b>	11/18/11	12/11		Washington NASM	6/11/10	6/8/12
<b>Dolph3D</b>	San Diego RHF	7/8/11	12/11		<b>Sacramento Imx</b>	11/18/11	12/11	<b>LOLL</b>	Loch Lomond	7/24/02	
<b>Dolphins</b>	Dallas MNS	6/10/11	3/12/12		<b>Saint Augustine</b>	11/18/11	12/11	<b>MOF</b>	Chandigarh	5/1/10	12/11
	<b>Hague</b>	10/11/11	12/31/11		<b>Salt Lake City Clark</b>	11/18/11	12/11		Pensacola NAM	11/8/96	
	Lucknow	5/15/10	11/11		<b>San Antonio 3D</b>	11/18/11	12/11	<b>MOTGL</b>	Batavia GQT	1/14/11	1/13/12
	<b>Parker I</b>	11/5/11	11/28/11		<b>San Jose Tech</b>	11/18/11	12/11		Branson	3/17/11	12/31/11



Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
MOTN	Cincinnati MC	7/14/10	7/2/12	Edmonton TWS	10/8/11	6/7/12	SU	Dallas MNS	11/2/11	6/30/12	
	Denver MNS	6/6/11	6/30/12		Galveston	8/13/11		3/1/12	Davenport Put	8/26/11	12/31/11
	Dickson City GE	2/1/11	1/31/12		Gatineau	6/18/11		12/24/11	Garden City	1/21/11	12/11
	Grand Rapids Cel	5/6/11	4/1/12		Hutchinson	6/17/11		12/17/11	Hartberg	4/22/10	12/11
	Noblesville GQT	2/23/11	1/13/12		Lehi	9/16/11		4/30/12	Louisville SC	3/18/11	12/11
	Portage GQT	2/16/11	1/13/12		Montreal SC	6/24/11		12/24/11	Lucerne	1/1/11	12/31/11
	Rochester MSC	4/17/10	3/12		Quebec	9/9/11		3/6/12	Myrtle Beach DCI	1/1/11	11/18/11
	Simpsonville GE	2/1/11	1/31/12		Saint Augustine	9/30/11		9/30/12	San Diego NHM	12/1/11	6/30/12
	Syracuse	7/2/11	7/1/12		Saint Louis SC	7/1/11		3/12	Singapore SC	6/16/11	12/31/11
	Taipei AM	7/20/11	6/30/12		Seoul 63	12/4/11		5/20/12	Virginia Beach AMSC	1/1/11	12/31/11
MTTM	Athens Eug	5/3/11	5/2/12	Singapore DC	8/1/11	11/1/12	Chongqing STM	12/20/10	12/19/11		
	Beijing CSTM 3D	12/1/11	11/12	Tampa MOSI	8/12/11	2/12/12	Davenport Put	9/30/11	1/8/12		
Mummies	Lucknow	7/3/11	1/2/12	Victoria DCI	6/17/11	12/25/11	Pensacola NAM	12/15/11	12/15/12		
	Valencia Spn	1/1/11	12/31/11	Penrith	7/1/00		Atlanta FMNH	4/6/11	12/11		
	Bogota Mal	3/1/11	2/12	Baltimore MSC	11/11/11	9/12	Austin TSHM	3/18/11	12/11		
	Kuwait SCK	6/19/11	2/29/12	Chicago MSI	10/7/11	9/12	Birmingham AL	3/23/11	12/11		
ND	Saint Louis SC	10/29/09	6/12	Cincinnati MC	10/14/11	9/12	Boston MOS	3/18/11	12/11		
	Dallas MNS	3/23/11	12/11	Gatineau	9/30/11	9/12	Branson	3/18/11	12/11		
	Melbourne MV	2/1/11	11/30/11	Pittsburgh CSC	11/25/11	9/12	Charlotte DP	3/18/11	12/11		
	Penrith	9/1/10	12/31/11	Seattle PSC 2	10/14/11	9/12	Chicago MSI	3/18/11	12/11		
Niagara	Rochester MSC	4/11/11	4/8/12	Toronto OSC	10/1/11	9/12	Cincinnati MC	3/30/11	12/11		
	New Delhi ICC			Boston MOS	10/1/11	9/30/12	Cleveland	3/18/11	12/11		
Ozarks PIB	Niagara Can DCI	7/1/86		Copenhagen	12/3/10	12/2/11	Columbus GA	3/30/11	12/11		
	Niagara NY DCI	5/1/07		Paris Geo	12/12/10	12/11/11	Des Moines	3/23/11	12/11		
	Branson	1/93	12/11	Amneville	2/23/11	12/11	Fort Worth	3/23/11	12/11		
	Chicago Imx	10/28/11	11/11	Apple Valley Imx	9/9/11	6/30/12	Garden City	4/1/11	12/11		
PolarExp	Hampton VASC	10/28/11	11/11	Batavia GQT	10/14/11	6/30/12	Hague	3/18/11	12/31/11		
	Natick JF	10/28/11	11/11	Birmingham UK	10/22/11	6/12	Hutchinson	3/23/11	12/11		
	Port of Spain	12/1/11	12/11	Bogota Mal	2/1/11	6/30/12	Jersey City	3/18/11	12/11		
	Quebec	10/28/11	11/11	Bucharest CC	9/16/11	12/31/11	Lubbock	3/18/11	12/11		
	Raleigh	10/28/11	11/11	Budapest CC	9/22/11	12/31/11	Milwaukee	3/23/11	12/11		
	Reading JF	10/28/11	11/11	Cathedral City	10/14/11	6/30/12	New York AMNH	7/4/11	1/8/12		
	Sacramento Imx	10/28/11	11/11	Copenhagen	2/11/11	6/12	Omaha Zoo	6/1/11	5/31/12		
	Saint Augustine	10/28/11	11/11	Dallas MNS	5/26/11	6/30/12	Philadelphia FI	3/18/11	12/11		
	Salt Lake City Clark	10/28/11	11/11	Fort Lauderdale	9/5/11	6/30/12	Pittsburgh CSC	3/25/11	12/11		
	Tempe Har	10/28/11	11/11	Galveston	5/28/11	12/31/11	Portland OMSI	6/15/11	12/31/11		
	West Nyack Imx	10/28/11	11/11	Garza Garcia	12/2/10	6/30/12	Saint Louis SC	3/23/11	12/11		
	Fort Worth	11/18/11	1/2/12	Hartberg	7/1/11	6/30/12	San Diego RHF	3/18/11	12/11		
	Pulse	Oulu	2/1/11	1/31/12	Hartford CSC	12/18/10	12/11	Shreveport	7/1/11	7/1/12	
	RATW	Lucerne	11/10	12/11	Hong Kong SM	9/1/11	6/30/12	Tampa MOSI	3/18/11	12/11	
	RealStee	Apple Valley Imx	10/7/11	11/11	Houston MNS	1/7/11	6/12	Toronto OSC	3/25/11	12/11	
		Atlantic City	10/7/11	11/11	Katowice CC	4/27/11	12/31/11	Washington NASM	6/1/11	6/1/12	
Rescue	Austin TSHM	10/7/11	11/11	Krakow CC	4/27/11	12/31/11	Washington NASM	7/1/76			
	Bogota PA	10/7/11	11/11	Kuwait SCK	2/18/11	12/11	Albuquerque NMMH	6/3/11	3/8/12		
	Chicago Imx	10/7/11	11/11	Leon Exp	12/1/11	6/30/12	Anneville	7/1/11	7/1/12		
	Fort Lauderdale	10/7/11	11/11	Lodz CC	4/27/11	12/31/11	Berlin CS I	6/3/10	5/12		
	Glasgow	10/14/11	11/11	Lucerne	9/15/11	12/31/11	Charleston CCAS	11/11/11	3/11/12		
	Guayaquil	10/7/11	11/11	Mexico City Pap	2/4/11	12/11	Chongqing STM	10/20/11	11/20/12		
	Hampton VASC	10/7/11	11/11	New York AMNH	1/11/11	12/11	Cleveland	11/18/11	5/28/12		
	London BFI	10/14/11	11/11	Noblesville GQT	10/14/11	6/30/12	Columbus COSI	3/10/11	11/13/11		
	Melbourne MV	10/6/11	11/11	Paris Geo	2/1/11	12/11	Dongguan STM	3/1/11	2/12		
	Natick JF	10/7/11	11/11	Portage GQT	10/14/11	6/30/12	Fort Lauderdale	2/11/11	3/10/12		
	Philadelphia FI	10/7/11	11/11	Portland OMSI	1/5/11	12/11	Jersey City	7/1/11	1/31/12		
	Port of Spain	10/14/11	11/11	Poznan CC	4/27/11	12/31/11	Kaohsiung	7/1/11	12/31/11		
	Raleigh	10/7/11	11/11	Richmond SMV	4/6/11	12/31/11	Kenner	9/1/11	9/1/12		
	Reading JF	10/7/11	11/11	Saint Louis SC	1/14/11		Krasnodar	8/17/11	8/17/12		
	Sacramento Imx	10/7/11	11/11	Salt Lake City Clark	7/27/11	12/31/11	Leon Exp	3/1/11	12/1/11		
	Seattle PSC 2	10/7/11	11/11	San Antonio 3D	2/18/11	12/11	Memphis Pink	6/25/11	3/2/12		
	Sydney WBS	10/6/11	11/11	San Diego NHM	12/1/11	6/30/12	Moscow BD KS	8/17/11	8/17/12		
	Taipei Mir	10/7/11	11/11	Taipei AM	10/10/11	6/30/12	Moscow DL KS	8/17/11	8/17/12		
	Tempe Har	10/7/11	11/11	Tallahassee CLC	10/1/10	12/11	Moscow Kar	8/17/11	8/17/12		
	West Nyack Imx	10/7/11	11/11	Toyohashi	9/1/11	12/31/11	Moscow Khi KS	8/17/11	8/17/12		
Sharks3D	Boston MOS	6/17/11	1/12	Victoria DCI	9/2/11	6/30/12	Novosibirsk CP	8/17/11	8/17/12		
	Charlotte DP	6/17/11	1/31/12	Warsaw CC	4/27/11	12/31/11	Penrith	7/23/11	1/23/12		
	Chicago Imx	8/20/11	1/26/12	Zion	5/28/10	12/31/11	Portland OMSI	5/3/11	5/3/12		
	Dayton	6/17/11	6/12	Boston NEA	4/8/11	12/31/11	Quebec	1/21/11	1/22/12		
	Dearborn	10/1/11	10/12	Budapest CC	4/27/11	12/31/11	Raleigh	2/2/11	12/31/11		

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Saint Augustine		2/2/11	1/25/12		Voronezh CP	8/17/11	8/17/12		Fort Worth	4/22/11	12/31/11
Saint Petersburg Kar8		8/17/11	8/17/12		Winnipeg PP	7/1/11	12/30/11		Galveston	6/17/09	12/11
Saint Petersburg KS		8/17/11	8/17/12		Yekaterinburg CP	8/17/11	8/17/12		London SM	10/27/10	11/1/11
Saratov CP		8/17/11	8/17/12	<b>VOTDS</b>	Baton Rouge LASM	3/1/11	3/1/12		Sudbury	5/1/11	4/30/12
<b>Seoul 63</b>		<b>6/1/11</b>	<b>5/19/12</b>	<b>Vulcania</b>	Vulcania	2/22/02		<b>WilDream</b>	<b>Raleigh</b>	<b>9/11</b>	<b>12/11</b>
Shakopee		5/14/11	11/14/11	<b>WATE</b>	Katoomba	6/1/97		<b>WTR3D</b>	Columbus COSI	6/1/11	5/31/12
<b>Taipei MCRC</b>		<b>12/10/11</b>	<b>6/9/12</b>	<b>WildOcea</b>	Baltimore MSC	6/1/11	7/31/12		Lehi	10/1/10	12/31/11
Ufa CP		8/17/11	8/17/12		Des Moines	1/19/11	1/12	<b>ZionCany</b>	Zion	7/1/08	

## December 2011 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Al Khobar</b>	Arabia3D	6/23/11	6/22/12	<b>Chandigarh</b>	MOF	5/1/10	12/11		<b>HappyFe2</b>	<b>11/18/11</b>	<b>12/11</b>
	<b>JTM</b>	<b>10/11</b>	<b>3/12</b>	<b>Chantilly</b>	FightPil	12/10/04	7/12		RealStee	10/7/11	11/11
<b>Alamogordo</b>	Everest	10/10/11	4/30/12		<b>HappyFe2</b>	<b>11/18/11</b>	<b>12/11</b>		SeaRex	9/5/11	6/30/12
<b>Albuquerque NMMH</b>	UWT3D		6/3/11		LOF	6/11/10	6/9/12		UWT3D	2/11/11	3/10/12
	3/8/12			<b>Charleston CCAS</b>	UWT3D	11/11/11	3/11/12	<b>Fort Worth</b>	<b>PolarExp</b>	<b>11/18/11</b>	<b>1/2/12</b>
<b>Amneville</b>	SeaRex	2/23/11	12/11	<b>Charlotte DP</b>	Rescue	<b>6/17/11</b>	<b>1/31/12</b>		TA	3/23/11	12/11
	UWT3D	7/1/11	7/1/12		TA	3/18/11	12/11		WildOcea	4/22/11	12/31/11
<b>Apple Valley Imx</b>	<b>HappyFe2</b>	<b>11/18/11</b>	<b>12/11</b>	<b>Chicago Imx</b>	<b>HappyFe2</b>	<b>11/18/11</b>	<b>12/11</b>	<b>Fujisawa</b>	LOF	11/2/11	4/22/12
	RealStee	10/7/11	11/11		PIB	10/28/11	11/11	<b>Galveston</b>	<b>Bugs</b>	<b>10/11</b>	<b>3/12</b>
	SeaRex	9/9/11	6/30/12		RealStee	10/7/11	11/11		D&W3D	1/1/11	12/31/11
<b>Athens Eug</b>	MOTN	5/3/11	5/2/12		Rescue	8/20/11	1/26/12		DinoAliv	6/8/11	12/11
<b>Atlanta FMNH</b>	TA	4/6/11	12/11	<b>Chicago MSI</b>	RME	10/7/11	9/12		Rescue	8/13/11	3/1/12
<b>Atlantic City</b>	<b>HappyFe2</b>	<b>11/18/11</b>	<b>12/11</b>		TA	3/18/11	12/11		SeaRex	5/28/11	12/31/11
	RealStee	10/7/11	11/11	<b>Chongqing STM</b>	SU	12/20/10	12/19/11		WildOcea	6/17/09	12/11
<b>Austin TSHM</b>	<b>HappyFe2</b>	<b>11/18/11</b>	<b>12/11</b>		UWT3D	10/20/11	11/20/12	<b>Garden City</b>	Sharks3D	1/21/11	12/11
	RealStee	10/7/11	11/11	<b>Cincinnati MC</b>	MOTGL	7/14/10	7/2/12		TA	4/1/11	12/11
	TA	3/18/11	12/11		RME	10/14/11	9/12	<b>Garza Garcia</b>	<b>SeaRex</b>	<b>12/2/10</b>	<b>6/30/12</b>
<b>Baltimore MSC</b>	RME	11/11/11	9/12		TA	3/30/11	12/11	<b>Gatineau</b>	<b>CRA</b>	<b>10/25/11</b>	<b>12/31/11</b>
	WildOcea	6/1/11	7/31/12	<b>Cleveland</b>	TA	3/18/11	12/11		Rescue	6/18/11	12/24/11
<b>Barcelona</b>	D&W3D	12/16/09	12/31/11		UWT3D	11/18/11	5/28/12		RME	9/30/11	9/12
<b>Batavia GQT</b>	MOTGL	1/14/11	1/13/12	<b>Columbus COSI</b>	UWT3D	3/10/11	11/13/11	<b>Glasgow</b>	AlienAdv	1/1/11	12/31/11
	SeaRex	10/14/11	6/30/12		WTR3D	6/1/11	5/31/12		FMTTM	6/6/09	5/31/12
<b>Baton Rouge LASM</b>	VOTDS	3/1/11	3/1/12	<b>Columbus GA</b>	TA	3/30/11	12/11		RealStee	10/14/11	11/11
<b>Beijing CSTM 3D</b>	Everest	<b>12/1/11</b>	<b>11/30/12</b>	<b>Copenhagen</b>	<b>CosmJour</b>	<b>10/14/11</b>	<b>3/30/12</b>	<b>Grand Canyon DCI</b>	GC	11/1/99	12/11
	<b>MOTN</b>	<b>12/1/11</b>	<b>11/12</b>		D&W3D	4/3/09	12/11	<b>Grand Rapids Cel</b>	MOTGL	5/6/11	4/1/12
<b>Berlin CS</b>	AfricAdv	5/18/11	4/30/12		SammyAdv	12/3/10	12/2/11	<b>Guayaquil</b>	<b>HappyFe2</b>	<b>11/25/11</b>	<b>12/11</b>
	LOF	5/18/11	5/18/12		<b>SeaRex</b>	<b>2/11/11</b>	<b>6/12</b>		RealStee	10/7/11	11/11
<b>Berlin CS I</b>	HaunCast	4/5/01		<b>Corpus Christi</b>	FightPil	2/3/05	7/12	<b>Hague</b>	Arabia3D	6/15/11	2/13/12
	UWT3D	6/3/10	5/12		LOF	3/1/11	3/1/12		<b>Dolphins</b>	<b>10/11/11</b>	<b>12/31/11</b>
<b>Birmingham AL</b>	TA	3/23/11	12/11	<b>Dallas MNS</b>	Dolphins	6/10/11	3/12/12		TA	3/18/11	12/31/11
<b>Birmingham UK</b>	<b>SeaRex</b>	<b>10/22/11</b>	<b>6/12</b>		Mummies	3/23/11	12/11	<b>Hampton VASC</b>	<b>HappyFe2</b>	<b>11/18/11</b>	<b>12/11</b>
<b>Bogota Mal</b>	CRA	8/1/11	12/31/11		<b>SeaRex</b>	<b>5/26/11</b>	<b>6/30/12</b>		LOF	10/15/10	
	MTTM	3/1/11	2/12		<b>Sharks3D</b>	<b>11/2/11</b>	<b>6/30/12</b>		PIB	10/28/11	11/11
	<b>SeaRex</b>	<b>2/1/11</b>	<b>6/30/12</b>	<b>Davenport Put</b>	Sharks3D	8/26/11	12/31/11		RealStee	10/7/11	11/11
<b>Bogota PA</b>	<b>HappyFe2</b>	<b>11/25/11</b>	<b>12/11</b>		SU	<b>9/30/11</b>	<b>1/8/12</b>	<b>Harrisburg</b>	<b>HappyFe2</b>	<b>11/18/11</b>	<b>12/11</b>
	RealStee	10/7/11	11/11	<b>Dayton</b>	FightPil	12/3/04	7/12	<b>Hartberg</b>	Amazon	12/1/10	12/31/11
<b>Boston MOS</b>	CRA	6/1/11	12/11		Rescue	6/17/11	6/12		CRA	12/1/10	12/31/11
	<b>Greece</b>	<b>10/1/11</b>	<b>9/30/12</b>	<b>Dearborn</b>	CRA	4/13/11	11/11		DIA	12/1/10	12/31/11
	<b>Rescue</b>	<b>6/17/11</b>	<b>1/12</b>		<b>HappyFe2</b>	<b>11/18/11</b>	<b>12/11</b>		Everest	12/1/10	12/31/11
	<b>ROF</b>	<b>10/1/11</b>	<b>9/30/12</b>		Rescue	10/1/11	10/12		LivingSe	12/1/10	12/31/11
	TA	3/18/11	12/11	<b>Denver MNS</b>	MOTGL	6/6/11	6/30/12		<b>SeaRex</b>	<b>7/1/11</b>	<b>6/30/12</b>
<b>Boston NEA</b>	<b>HappyFe2</b>	<b>11/25/11</b>	<b>12/11</b>	<b>Des Moines</b>	TA	3/23/11	12/11		Sharks3D	4/22/10	12/11
	Sharks3D	4/8/11	12/31/11		WildOcea	1/19/11	1/12	<b>Hartford CSC</b>	Bugs	6/25/11	3/12
<b>Branson</b>	MOTGL	3/17/11	12/31/11	<b>Detroit SC</b>	Animalop	3/18/09	3/12		LOF	7/8/10	6/30/12
	Ozarks	1/93	12/11		DinoAliv	2/1/11	1/31/12		SeaRex	12/18/10	12/11
	TA	3/18/11	12/11	<b>Dickson City GE</b>	MOTGL	2/1/11	1/31/12	<b>Hong Kong SM</b>	SeaRex	9/1/11	6/30/12
<b>Bucharest CC</b>	SeaRex	9/16/11	12/31/11	<b>Dollywood</b>	HeartSon	3/31/10	12/31/11	<b>Houston MNS</b>	<b>SeaRex</b>	<b>1/7/11</b>	<b>6/12</b>
<b>Budapest CC</b>	SeaRex	9/22/11	12/31/11	<b>Dongguan STM</b>	LOF	1/1/11	1/1/12	<b>Huntsville USSRC</b>	LOF	3/7/11	3/7/12
	Sharks3D	4/27/11	12/31/11		UWT3D	3/1/11	2/12	<b>Hutchinson</b>	Rescue	6/17/11	12/17/11
<b>Casablanca</b>	<b>JTM</b>	<b>12/1/11</b>	<b>11/30/12</b>	<b>Edmonton TWS</b>	<b>Rescue</b>	<b>10/8/11</b>	<b>6/7/12</b>		TA	3/23/11	12/11
<b>Cathedral City</b>	<b>HappyFe2</b>	<b>11/18/11</b>	<b>12/11</b>	<b>Erie</b>	Everest	11/1/11	12/31/11	<b>Indianapolis Imx</b>	<b>HappyFe2</b>	<b>11/18/11</b>	<b>12/11</b>
	SeaRex	10/14/11	6/30/12	<b>Fort Lauderdale</b>	AfricAdv	1/18/08	12/11	<b>Jackson MS</b>	FMTTM	2/15/11	2/14/12

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Jakarta	JTM	10/11	3/12	Noblesville GQT	MOTGL	2/23/11	1/13/12	Saint Louis SC	MTTM	10/29/09	6/12
Jersey City	TA	3/18/11	12/11		SeaRex	10/14/11	6/30/12		Rescue	7/1/11	3/12
	UWT3D	7/1/11	1/31/12	Norwalk	BTBW	4/8/11	6/3/12		SeaRex	1/14/11	
Kaohsiung	FMTTM	7/1/11	2/28/12		CRA	9/6/11	1/12/12		TA	3/23/11	12/11
	UWT3D	7/1/11	12/31/11	Novosibirsk CP	UWT3D	8/17/11	8/17/12	Saint Paul SMM	Amazon	9/23/11	2/16/12
Katoomba	WATE	6/1/97		Omaha Zoo	JIAC	8/1/11	1/31/12	St. Petersburg Kar	UWT3D	8/17/11	8/17/12
Katowice CC	LOF	9/15/11	9/15/12		TA	6/1/11	5/31/12	St. Petersburg KS	UWT3D	8/17/11	8/17/12
	SeaRex	4/27/11	12/31/11	Orlando SC	Animalop	5/15/11	5/15/12	Salt Lake City Clark	HappyFe2	11/18/11	12/11
Kenner	UWT3D	9/1/11	9/1/12		Arabia3D	8/20/11	9/15/12		PIB	10/28/11	11/11
Kolkata SC	Amazon	12/22/11	6/21/12	Oulu	Pulse	2/1/11	1/31/12		SeaRex	7/27/11	12/31/11
Krakow CC	LOF	9/15/11	9/15/12	Paris Geo	D&W3D	1/1/11	12/31/11	San Antonio 2D	Alamo		
	SeaRex	4/27/11	12/31/11		JTM	11/1/11	1/1/12	San Antonio 3D	HappyFe2	11/18/11	12/11
Krasnodar	UWT3D	8/17/11	8/17/12		SammyAdv	12/12/10	12/11/11		LOF	3/16/11	3/1/12
Kuwait SCK	JTM	10/11	3/12		SeaRex	2/1/11	12/11		SeaRex	2/18/11	12/11
	MTTM	6/19/11	2/29/12	Parker I	CRA	8/6/11	11/28/11	San Diego NHM	SeaRex	12/1/11	6/30/12
	SeaRex	2/18/11	12/11		Dolphins	11/5/11	11/28/11		Sharks3D	12/1/11	6/30/12
Lehi	DinoAliv	6/1/11	5/31/12	Penrith	Mummies	9/1/10	12/31/11	San Diego RHF	Dolph3D	7/8/11	12/11
	DPTP	11/4/11	11/12		Rheged	7/1/00			TA	3/18/11	12/11
	Rescue	9/16/11	4/30/12		UWT3D	7/23/11	1/23/12	San Jose Tech	HappyFe2	11/18/11	12/11
	WTR3D	10/1/10	12/31/11	Pensacola NAM	FightPil	6/8/11	7/12	San Simeon DCI	HCBTD	8/17/96	
Leon Exp	SeaRex	12/1/11	6/30/12		MOF	11/8/96		Saratov CP	UWT3D	8/17/11	8/17/12
	UWT3D	3/1/11	12/1/11		SU	12/15/11	12/15/12	Seattle PSC 2	HappyFe2	11/18/11	12/11
Loch Lomond	LOLL	7/24/02		Philadelphia FI	CRA	9/6/11	9/5/12		RealStee	10/7/11	11/11
Lodz CC	LOF	9/15/11	9/15/12		RealStee	10/7/11	11/11		RME	10/14/11	9/12
	SeaRex	4/27/11	12/31/11		TA	3/18/11	12/11	Seoul 63	LOF	9/1/11	5/19/12
London BFI	HappyFe2	12/2/11	12/11	Phoenix ASC	Dolphins	9/10/11	2/2/12		Rescue	12/4/11	5/20/12
	RealStee	10/14/11	11/11	Pittsburgh CSC	Animalop	1/1/10	1/2/12		UWT3D	6/1/11	5/19/12
London SM	WildOcea	10/27/10	11/1/11		Hubble3D	9/22/10	12/11	Shakopee	UWT3D	5/14/11	11/14/11
Los Angeles CSC	Arabia3D	5/27/11	6/3/12		RME	11/25/11	9/12	Shanghai STM 3D	JTM	11/1/11	10/31/12
Louisville SC	Sharks3D	3/18/11	12/11		TA	3/25/11	12/11	Shari	FSOS		
Lubbock	Bears	9/23/11	3/31/12	Poitiers Imax	Everest	12/17/11	1/13/13	Shreveport	TA	7/1/11	7/1/12
	TA	3/18/11	12/11		HOTB	2/1/11	1/31/12	Simpsonville GE	MOTGL	2/1/11	1/31/12
Lucerne	LOF	7/8/10	11/11/11	Port of Spain	HappyFe2	11/25/11	12/11	Singapore DC	Rescue	8/1/11	11/1/12
	RATW	11/10	12/11		PIB	12/1/11	12/11	Singapore SC	Sharks3D	6/16/11	12/31/11
	SeaRex	9/15/11	12/31/11		RealStee	10/14/11	11/11	Sinsheim	LOF	4/7/11	4/14/12
	Sharks3D	1/1/11	12/31/11	Portage GQT	MOTGL	2/16/11	1/13/12	Sioux Falls	CRA	1/4/11	12/31/11
Lucknow	Dolphins	5/15/10	11/11		SeaRex	10/14/11	6/30/12		Everest	1/4/11	12/31/11
	MOTN	7/3/11	1/2/12	Portland OMSI	SeaRex	1/5/11	12/11	Speyer Imax	FMTTM	12/18/08	11/11
Madrid	D&W3D	12/16/09	12/31/11		TA	6/15/11	12/31/11	Spokane RP	Arabia3D	9/9/11	3/31/12
McMinnville	FightPil	3/21/07	7/12		UWT3D	5/3/11	5/3/12		Dolphins	7/1/11	6/30/12
	LOF	7/7/10	6/18/12	Poznan CC	LOF	9/15/11	9/15/12		GCA	7/1/11	6/30/12
Melbourne MV	Contagio	12/3/11	12/11		SeaRex	4/27/11	12/31/11		HappyFe2	11/25/11	12/11
	D&W3D	1/1/11	12/31/11	Quebec	HappyFe2	11/18/11	12/11		JIAC	7/1/11	6/30/12
	JTM	8/23/11	1/1/12		PIB	10/28/11	11/11		LOF	5/13/11	11/27/11
	Mummies	2/1/11	11/30/11		Rescue	9/9/11	3/6/12	Sudbury	Dolphins	7/15/11	6/30/12
	RealStee	10/6/11	11/11		UWT3D	1/21/11	1/22/12		LOF	10/3/11	4/14/12
Memphis Pink	LOF	3/9/11	11/11/11	Raleigh	BTBW	4/8/11			WildOcea	5/1/11	4/30/12
	UWT3D	6/25/11	3/2/12		FON	9/11	12/11	Sydney WBS	Contagio	12/3/11	12/11
Mexico City Pap	SeaRex	2/4/11	12/11		HappyFe2	11/18/11	12/11		RealStee	10/6/11	11/11
Milwaukee	TA	3/23/11	12/11		PIB	10/28/11	11/11	Syracuse	MOTGL	7/2/11	7/1/12
Mobile	ALBT	10/1/11	1/12		RealStee	10/7/11	11/11	Taipei AM	MOTGL	7/20/11	6/30/12
Montreal SC	Rescue	6/24/11	12/24/11		UWT3D	2/2/11	12/31/11		SeaRex	10/10/11	6/30/12
Moscow BD KS	UWT3D	8/17/11	8/17/12		WildDrean	9/11	12/11	Taipei MCRC	UWT3D	12/10/11	6/9/12
Moscow DL KS	UWT3D	8/17/11	8/17/12	Reading JF	HappyFe2	11/18/11	12/11		RealStee	10/7/11	11/11
Moscow Kar	UWT3D	8/17/11	8/17/12		PIB	10/28/11	11/11	Taipei Mir	SeaRex	10/1/10	12/11
Moscow Khi KS	UWT3D	8/17/11	8/17/12		RealStee	10/7/11	11/11	Tallahassee CLC	CRA	11/11/11	5/10/12
Moscow Nes	LOF	10/17/11	10/31/12	Regina	Arabia3D	10/7/11	4/6/12	Tampa MOSI	HappyFe2	11/18/11	12/11
Mumbai	GP	8/1/11	3/1/12	Richmond SMV	HOTB	9/10/11	1/31/12		Rescue	8/12/11	2/12/12
Myrtle Beach DCI	Arabia3D	2/11/11	11/11		SeaRex	4/6/11	12/31/11		TA	3/18/11	12/11
	GCA	9/7/11	11/18/11	Rochester MSC	MOTGL	4/17/10	3/12	Tempe Har	HappyFe2	11/18/11	12/11
	Sharks3D	1/1/11	11/18/11		Mummies	4/11/11	4/8/12		PIB	10/28/11	11/11
Natick JF	HappyFe2	11/18/11	12/11	Sacramento Imx	HappyFe2	11/18/11	12/11		RealStee	10/7/11	11/11
	PIB	10/28/11	11/11		LOF	8/19/11	12/1/11	Tianjin STM	FMTTM	4/1/11	3/31/12
	RealStee	10/7/11	11/11		PIB	10/28/11	11/11	Tijuana	Animalop	7/1/10	7/12
New Delhi ICC	ND				RealStee	10/7/11	11/11	Toluca MCIM	D&W3D	2/5/11	12/11
New Orleans	HOTB	8/29/06		Saint Augustine	HappyFe2	11/18/11	12/11	Toronto OP	Bugs	5/21/11	4/12
New York AMNH	SeaRex	1/11/11	12/11		LOF	9/30/11	9/30/12	Toronto OSC	RME	10/1/11	9/12
	TA	7/4/11	1/8/12		PIB	10/28/11	11/11		TA	3/25/11	12/11
Niagara Can DCI	Niagara	7/1/86			Rescue	9/30/11	9/30/12	Toulouse CDE	FMTTM	11/18/11	12/21/11
Niagara NY DCI	Niagara	5/1/07			UWT3D	2/2/11	1/25/12	Toyohashi	SeaRex	9/1/11	12/31/11



Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Ufa CP	UWT3D	8/17/11	8/17/12	Warsaw CC	LOF	9/15/11	9/15/12	West Nyack Imx	HOTB	10/25/11	12/31/11
Valencia Spn	JIAC	1/1/11	12/12		SeaRex	4/27/11	12/31/11		HappyFe2	11/18/11	12/11
	MOTN	1/1/11	12/31/11	Washington NASM	Dolphins	10/25/11	12/31/11		JTM	8/31/11	11/27/11
Vancouver TWS	DinoAliv	7/30/11	7/31/12		Everest	10/25/11	12/31/11		PIB	10/28/11	11/11
Victoria DCI	Rescue	6/17/11	12/25/11		LOF	6/11/10	6/8/12		RealStee	10/7/11	11/11
	SeaRex	9/2/11	6/30/12		TA	6/1/11	6/1/12	Winnipeg PP	UWT3D	7/1/11	12/30/11
Virginia Beach AMSC	Sharks3D	1/1/11			ToFly	7/1/76		Yekaterinburg CP	UWT3D	8/17/11	8/17/12
	12/31/11			Washington NMNH	Arabia3D	2/18/11	12/11	Zion	SeaRex	5/28/10	12/31/11
Voronezh CP	UWT3D	8/17/11	8/17/12		GCA	11/12/10	1/12		ZionCany	7/1/08	
Vulcania	Vulcania	2/22/02			HappyFe2	11/25/11	12/11				

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AfricAdv	African Adventure 3D	2007	3D	nWP	Pulse	2002	GSF
Alamo	Alamo: The Price of Freedom	1988		MFF	RATW	2006	GSF
ALBT	Australia: Land Beyond Time	2002		HMNS	RealStee	2011	WDP
AlienAdv	Alien Adventure	1999	3D	NGD	Rescue	2011	3D K2
Amazon	Amazon	1997		MFF	Rheged	2000	unk
Animalop	Animalopolis	2008	3D	K2	RME	2011	SLC
Arabia3D	Arabia 3D	2010	3D	MFF	ROF	1991	MFF
Bears	Bears	2001		PCI	SammyAdv	2010	3D nWP
BTBW	Born to Be Wild	2011	3D	IMAX	SeaRex	2010	3D 3DED
Bugs	Bugs!	2003	3D	SKF	Sharks3D	2004	3D 3DEL
Contagio	Contagion	2011		WB	SU	2002	SKF
CosmJour	Cosmic Journey	2012	3D	B&D	TA	2011	3D GSF
CRA	Coral Reef Adventure	2003		MFF	ToFly	1976	MFF
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL	UWT3D	2010	3D K2
DIA	Dream is Alive, The	1985		IMAX	VOTDS	2003	SLC
DinoAliv	Dinosaurs Alive	2007	3D	GSF	Vulcania	2002	unk
Dolph3D	Dolphins 3D	dev	3D	GSF	WATE	1997	MSI
Dolphins	Dolphins	2000		MFF	WildOcea	2008	3D GSF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI	WilDream	2010	NGD
Everest	Everest	1998		MFF	WTTR3D	2010	3D GSF
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	ZionCany	1994	BFI
FMTTM	Fly Me to the Moon	2008	3D	K2			
FON	Forces of Nature	2004		NGD			
FSOS	Four Seasons of Shiretoko	1988		unk			
GC	Grand Canyon: The Hidden Secrets	1985		NGD			
GCA	Grand Canyon Adventure	2008	3D	MFF			
GP	Greatest Places, The	1998		MFF			
Greece	Greece: Secrets of the Past	2006		MFF			
HappyFe2	Happy Feet Two	2011	3D	WB			
HaunCast	Haunted Castle	2001	3D	NGD			
HCBTD	Hearst Castle: Building the Dream	1996		NGD			
HeartSon	HeartSong	1994		unk			
HOTB	Hurricane on the Bayou	2006		MFF			
Hubble3D	Hubble 3D	2010	3D	IMAX			
JIAC	Journey into Amazing Caves	2001		MFF			
JTM	Journey to Mecca	2009		SKF			
LivingSe	Living Sea, The	1994		MFF			
LOF	Legends of Flight	2010	3D	K2			
LOLL	Legend of Loch Lomond, The	2002		SKF			
MOF	Magic of Flight, The	1997		MFF			
MOTGL	Mysteries of the Great Lakes	2008		SN			
MOTN	Mystery of the Nile	2005		MFF			
MTTM	Molecules to the Max	2009	3D	SKF			
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF			
ND	Neelkanth Darshan	2005		unk			
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD			
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX			
PIB	Puss in Boots	2011	3D	PPC			
PolarExp	Polar Express, The	2004	3D	WB			

## December 2011 Bookings Count

#	Film	#	Film	#	Film	#	Film
41	SeaRex	5	FightPil	1	Alamo	1	ND
35	UWT3D	4	Animalop	1	ALBT	1	Ozarks
31	HappyFe2	4	DinoAliv	1	AlienAdv	1	PolarExp
29	TA	4	HOTB	1	Bears	1	Pulse
25	LOF	4	MOTN	1	CosmJour	1	RATW
22	RealStee	4	Mummies	1	DIA	1	Rheged
18	Rescue	3	Amazon	1	Dolph3D	1	ROF
12	MOTGL	3	Bugs	1	DPTP	1	ToFly
12	PIB	3	GCA	1	FON	1	VOTDS
12	Sharks3D	3	JIAC	1	FSOS	1	Vulcania
10	CRA	3	MTTM	1	GC	1	WATE
8	Arabia3D	3	SU	1	GP	1	WilDream
8	Dolphins	2	AfricAdv	1	Greece	1	ZionCany
8	JTM	2	BTBW	1	HaunCast		
7	D&W3D	2	Contagio	1	HCBTD		
7	Everest	2	MOF	1	HeartSon		
7	RME	2	Niagara	1	Hubble3D		
6	FMTTM	2	SammyAdv	1	LivingSe		
6	WildOcea	2	WTTR3D	1	LOLL		

# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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Fax: 418-694-1115  
www.productionthalie.com

Putnam Museum of History  
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1717 West 12th Street  
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Fax: 563-324-6638  
www.putnam.org

RealD  
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Rockwell Collins  
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www.iwerks.com

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Vision Research, Inc.  
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Wildlife Experience  
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WingNut Films  
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# SHORTS

## 35mm era to end by 2015?

In January 2012, the growth of digital cinema and the decline of 35mm theaters worldwide will reach a crossover point at which their numbers are equal, according to *IHS Screen Digest*. By the end of 2012, digital projection will be in use in nearly two-thirds of all movie theaters, and by 2015 35mm will be found in only 17% of the world's screens, relegating it to "niche" status.

*Screen Digest's* **David Hancock** predicts that mainstream 35mm projection will be effectively dead in the U.S. by the end of 2013, and in Western Europe about a year later. Although the report didn't mention it, a letter from two Twentieth Century Fox executives posted by film critic **Roger Ebert** supports the claim. Sent to all domestic multiplex exhibitors, the Nov. 9 letter from senior vice presidents **Chris Aronson** and **Sheila DeLoach** said the studio expects digital to be "the only format in which [Fox] will theatrically distribute its films...within the next year or two." Other studios have reportedly issued similar statements.

In Europe and other territories, *Screen Digest* said, once about 80% of a country's screens have converted, "pressure will mount to end 35mm as a format across the entire region." The report cited the release of **James Cameron's** *Avatar* in December 2009 as a "pivotal moment for digital cinema" that encouraged exhibitors to make the transition and proved digital projection's drawing power and economic advantages.

The news has sparked reactions from lovers of film, including a "Fight for 35" petition started by **Julia Marchese** of the New Beverly Cinema, an art house in Los Angeles that only shows 35mm films. Signed by more than 5,400 people as this issue went to press, the petition urges studios to continue making 35mm prints available to revival houses, and not to destroy film prints as a cost-saving measure.

## IMERSA Summit in Denver in Feb.

IMERSA, the association of Immersive Media, Entertainment, Research, and Art, will hold its 2012 Summit at the **Denver**

**Museum of Nature and Science** Feb. 3-5. The meeting will focus on the digital dome cinema market, with the theme "Lessons from our past, visualizing our future, winning solutions for the digital dome."

The meeting will include screenings of fulldome productions, panel discussions on image acquisition, workflow, distribution, exhibition, and other topics, a Full-dome 101 workshop, trade show, recognition banquet, and other activities. For more information and to register, visit [imersa.org](http://imersa.org).

## DIGSS survey open till Dec. 15

The **White Oak Institute** and the **Institute for Learning Innovation** are inviting members of the giant-screen industry to participate in a survey of the "usefulness and reach of the **Digital Immersive Giant Screen Specifications** effort." DIGSS is a process initiated by GS industry leaders and a team of experts to develop specifications for digital giant-screen theaters in the international museum market (see articles by **White Oak's John Jacobsen**, *LF Examiner*, March 2009 and December 2010).

The survey is anonymous and should take about ten minutes to complete. It will close on Thursday, Dec. 15. The site is [tinyurl.com/DIGSSsurvey](http://tinyurl.com/DIGSSsurvey).

## Bristol UK IMAX closes

The IMAX theater at the **Blue Reef Aquarium** in Bristol, UK, closed suddenly on Oct. 31, with no notice and only a terse statement on its Web site. The aquarium later issued a press release that quoted director **David Waines** as saying that "as the IMAX brand is increasingly moving away from documentaries and into mainstream Hollywood movies we no longer believe it fits in to our ambitious plans and we have therefore taken the decision to stop screening IMAX films." The release did not say if the theater would be converted to digital projection or repurposed for some other use, and the aquarium did not respond to *LF Examiner's* requests for additional information about its fate.

The theater originally opened in July

2000 as part of the **At-Bristol** attraction that included a science center, a planetarium, and Wildwalk, an ecology center with an aquarium and two artificial rainforests. The IMAX was housed in Wildwalk. The facility ran at a deficit that was covered by grants in the early years, but in 2007 the decision was made to close Wildwalk and the IMAX theater, the most expensive components, to channel the available funds to the science center, which was more popular.

In 2008, Wildwalk was sold to **Blue Reef**, which operates aquariums throughout the UK; the aquarium portion was renovated and reopened in October 2009. The IMAX theater was not updated and only ran a few shows a day, with admission to films included overall aquarium ticket price. Sources familiar with the venue suggest that **Blue Reef** was not seriously interested in making the theater a success, and only took it on to get the aquarium building.

## NC IMAX shuts temporarily

On Nov. 18, the **Myrtle Beach IMAX 3D Theater** in Myrtle Beach, NC, closed "to refresh the theater and complete necessary renovations for the upcoming spring 2012 season," according to a posting on its Facebook page. **Bob Perkins**, president of **Destination Cinema**, which operates it and several other giant-screen theaters, said that additional information about the plans for the theater would be available soon, but had no news as this issue went to press.

The theater was built in the beach resort community in 1996 by **John Q. Hammonds Industries**, which later sold it to **Burroughs & Chapin**, developer of **Broadway on the Beach**, the tourist complex in which it is located. In early 2007, B&C leased it to DCI for 25 years.

## SimEx/Iwerks moves CA office

As of late November, the California offices of **SimEx/Iwerks** moved from Burbank to 27509 Avenue Hopkins, Santa Clarita, CA 91355. The new phone numbers are 661-678-1800 and 661-678-1795 for faxes.